



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

3 3433 08187962 3











A  
**HANDBOOK**  
OF THE  
**CHINESE LANGUAGE.**

" Die Sprachlehre lehrt nicht eigentlich, wie man *sprechen soll*, sondern nur, wie man *spricht*. . . . Die Sprachlehre ist nur eine Physiologie der Sprache; sie kann nur in so fern lehren, wie man sprechen *soll*, als sie in uns die innern Bildungsgesetze der Sprache zum Bewusstsein bringt, und uns dadurch in Stand setzt, zu beurtheilen, ob die Sprechweise im Einzelnen diesen Gesetzen gemäss sei, oder nicht."—BECKER's *Organism der Sprache*, page 9.

A

# HANDBOOK

OF THE

## CHINESE LANGUAGE.

PARTS I AND II,

## GRAMMAR AND CHRESTOMATHY,

PREPARED WITH A VIEW

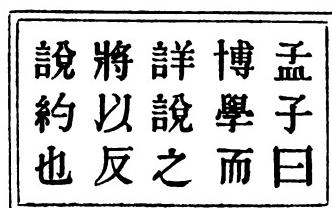
TO INITIATE THE STUDENT OF CHINESE IN THE RUDIMENTS  
OF THIS LANGUAGE, AND TO SUPPLY MATERIALS  
FOR HIS EARLY STUDIES.

BY

MR. JAMES SUMMERS,

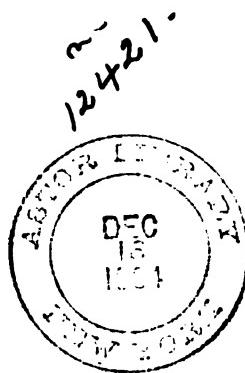
MAGDALEN HALL, OXFORD,

PROFESSOR OF THE CHINESE LANGUAGE AND LITERATURE, KING'S COLLEGE, LONDON,  
LATE AN ASSISTANT IN THE LIBRARY OF THE BRITISH MUSEUM.



OXFORD:  
AT THE UNIVERSITY PRESS.

MDCCLXIII.



"Study things profoundly, and investigate the precise meaning of what you learn, and then you will acquire the means of forming a comprehensive system of principles."—Free translation of the extract from the works of MANG-TSE, which is printed on the title-page.

AGRICULTURE  
LIBRARY  
UNIVERSITY OF TORONTO LIBRARIES

## A D V E R T I S E M E N T.

---

IT has been deemed advisable to publish, in their present form, Parts I and II of the *Handbook of the Chinese Language*, in order to meet the demand which now exists for the work. They are complete in themselves, but when Parts III and IV—the Exercises and Dictionary—are finished, (which, it is hoped, may be done in a few months,) the whole will form a perfect apparatus for the student of Chinese to commence with in this country.



## P R E F A C E.

---

THE intention of the author in preparing this work for the press was to make a text-book for students of the Chinese language who attend his lectures at King's College, London, and to assist others who might commence the study of the language in this country, as well as to aid those who enter for the first time upon this study in China itself.

In order to show the need of some such book, it will be necessary fairly to pass in review the various works which are within reach of, or which may be supposed to exist for the student,—to point out candidly what appear to be their defects, and also to note their real value as aids to the study of Chinese.

The investigation of Chinese in this country, and even in Europe generally, is but of recent date. The vague expressions collected from the works of the Jesuits on the subject, though correct for the most part in themselves, needed a Jesuit to explain them and to guard the wayward fancy from misinterpreting them. The best rules and the deepest truths are often misunderstood because there is no teacher at hand to purge the *idola* from the mind and clear it of its earlier prejudices. The colouring of every thing that concerns the Chinese has been heightened by the romantic accounts of this nation given by the early historians of the East, and the imagination has supplied much that was not found in the reality.

The first work of a systematic character on the Chinese language was written by a Dominican, Père Varo, and printed from wooden blocks in Canton in 1703 \*.

Theoph. Sigefr. Bayer wrote a work in Latin, which was published in St. Petersburg in 1730 †. He was however not in a position to render much service to the subject which he attempted to explain. The work is made up

---

\* The title ran thus:—“Arte de la lengua mandarina, compuesto por el M. R. P. Francisco Varo, de la sagrada orden de N. P. S. Domingo, acrecentado y reducido a mejor forma, por N. H. Fr. Pedro de la Piñuela, p.º y commissario prov. de la Mission serafica de China; Añadio se un Confesionario muy util y provechoso para alivio de los nuevos ministros. Impreso en Canton, año de 1703.” It consisted of 64 double leaves, 8°., printed in the Chinese manner. The work is very rare, but a copy is to be found among the Sloane MSS. of the British Museum.

† Museum Sinicum, in quo Sinicæ linguae et litteraturæ ratio explicatur. Petropol. 1730. 2 vols. in 8°.

of various matter collected from the works of the Jesuits, which are commented on in a very vague and unsatisfactory manner. *M. Abel-Rémusat* writing, in the preface to his *Grammaire*, on this book says: "The greater part of this Grammar is taken up with details on the writing, the dictionaries, and the poetry; about fifty pages present nothing but the most ordinary notions on the mechanism of the language, and almost without any examples. The original characters are printed upon copper plates, to which the reader is referred. They are moreover so badly executed, that only those experienced in the subject can recognise them."

The next writer of note on Chinese was Fourmont \*, who was quite incompetent for the task which he undertook; but in those times he was able to palm upon his countrymen many incorrect and absurd views of his own, while the little good and true information, which his books contain, was the production of other minds. The student may spare himself the trouble of examining them, as they are only calculated to mislead him. Several other works, unworthy of consideration, were published in various parts of Europe; but no book on the subject of Chinese was produced which can be recommended as worth perusal before the learned and able treatise of Dr. Marshman. His knowledge of the Sanskrit and the classical languages of antiquity, coupled with a practical acquaintance with Chinese, through his private studies with native teachers, enabled him to arrive at correct views on the genius and composition of the Chinese language. The *Clavis Sinica* † of Dr. Marshman is still worthy of a careful perusal by the earnest student, although, as a whole, it falls short of the requirements of the present day.

Dr. Morrison's Chinese Grammar issued the next year (1815) from the same press at Serampore. This work contains some valuable matter, but from the haste with which it appears to have been prepared for publication, and from the fact of its having been published at so early a period after Dr. Morrison's entrance upon the study, the student must not expect to derive much positively practical advantage from its perusal.

The first work that appeared in some measure to correspond to the wants of the student was the very clear and scientific grammar of M. Abel-Rémusat ‡, the first Professor of the Language and Literature of China in the Royal

\* *Meditationes Sinicæ*, 1737, in fol., and *Linguæ Sinarum Mandarinicæ hieroglyphicæ Grammatica duplex*, 1742, in fol.

† The *Clavis Sinica* was published at Serampore in India in 1814. Dr. Marshman had had the opportunity of reading with several native Chinese scholars while in India, he availed himself of the aid of M. Rodrigues, a Jesuit from Peking, and he was assisted by Mr. Thomas Manning, who had also resided in China.

‡ *Éléments de la grammaire chinoise, ou principes généraux du Kou-wen ou style antique, et du Kouan-hoa, c'est-à-dire, de la langue commune généralement usitée dans l'Empire chinois.* Par M. Abel-Rémusat, de l'Académie royale des Inscriptions et Belles-Lettres, Professeur de Langue et de Littérature chinoises et tartares au Collège royal de France. Paris, 1822, in 8°. A new edition was recently printed in Paris, edited by M. Léon de Rosny, with a supplement.

College of France. The author had read the valuable examples given in the MS. of Prémare's *Notitia Linguae Sinicæ*, and had carefully consulted the original works referred to by that writer. M. Rémusat analysed these examples, and produced a work drawn out upon scientific principles, which keep in view the genius and peculiarities of the Chinese language.

The work of Prémare, mentioned above, remained for many years in manuscript in the Imperial Library of Paris. The author resided in China from 1698 until his death, about the year 1735. His plan was to teach by examples, and instead of giving rules, he gave the material from which rules might be formed. He recommended imitation and the practice of committing passages to memory. It will be seen therefore that although his work is an immense storehouse, it leaves the learner very much to himself in arriving at conclusions respecting the nature and genius of the language. It is not to be expected that every young man, who takes up such a work as this of Prémare's, can form a judgment of much grammatical significance from the examples before him. It is the duty of the grammarian to form the rules and to prove his propositions by examples. The value therefore of the work of Prémare is limited to affording a number of examples from which the advanced student may acquire a good deal of information on the style of the novels, and of a few other books from which they were drawn. The versions given of some of the examples are incorrect, but as a general rule they are sufficiently true to the original to be of service in acquiring the idiom of the language \*.

In the year in which Dr. Morrison's Grammar was printed at Serampore, the first portion of his Dictionary was published at Macao, having been printed at the sole expense of the East India Company. This great work in six quarto volumes, the last of which was not published until 1821, contains so much that is interesting and profitable to the student of Chinese that it is indispensably necessary to all who wish to collect information that may be depended upon. But with all praise of Dr. Morrison's ability and indefatigable labour, we cannot conceal the fact that his Dictionary is very imperfect, and often fails to render that assistance to the student which he requires. The enormous labour, almost without any help, which it involved, renders it a matter of surprise that so much was done and so well; and it behoves the author of the present small work to speak with diffidence on the subject of its demerits. Another work was written about the same time by Dr. Morrison, entitled: *Dialogues and detached sentences in the Chinese language, with a free and verbal translation in English*. This was a great help at the time it was published; but since China has been more largely opened to Europeans, and the facilities for learning the language are become greater, some parts of this work are found to savour of the Canton provincial phraseology. It is however

---

\* *Notitia Linguae Sinicæ*, auctore P. Premare, Malaccæ cura academæ Anglo-Sinensis. M.DCC.XXXI. It was printed in 4°., at the expense of a British nobleman. A version of the Latin was made by the Rev. J. G. Bridgman, and was printed in 8°. at Canton in 1847. Copies of this work are now very scarce.

likely to prove very useful to those who can obtain it, but it is now difficult to be procured, as copies of it are scarce.

A useful little book appeared in 1823, compiled by Sir John F. Davis, Bart., F. R. S., &c., entitled *Hien wun shoo.—Chinese moral maxims, with a free and verbal translation, affording examples of the grammatical structure of the language.* These maxims are likely to be useful to those students who will commit them to memory; and, as the literal rendering of each word is given, as well as the free translation, it will be found useful to beginners.

The next writer who made an immense addition to the aids for learning Chinese was Père J. A. Gonçalves, a missionary at Macao. His *Arte China*, which was published in 1829, is the most complete work on the Chinese language which we possess. He spent great labour on an analysis of the characters, the result of which was what he called an "*Alphabeto China*"; but from its being explained in the Portuguese language, comparatively few study it. Every student of Chinese ought, however, to possess this work, on account of the valuable store of good phrases which it contains. After the alphabet he has ranged a collection of phrases and sentences, both in the colloquial idiom (*kwoān-hwá*), and in the style of the books (*kù-wqñ*), graduated in difficulty to suit the beginner; then follows a *grammar*, in which he occasionally tortures the Chinese to adapt it to some peculiarity in the grammar of his own language. There is also a very good collection of sentences in the form of *dialogues*. The allusions made to facts in history, the great names, the epistolary style, extracts from prose and poetry, and the principles of elegant composition (*wqñ-chāng*), all enter into this fund for the Chinese student. Unfortunately very meagre explanations are given; while the sounds of the characters, except in the *alphabeto*, are omitted, and the translations appear in some cases to be not the most happy. For study with a native instructor the book is invaluable; but without such assistance it must fail to aid the beginner. Père Gonçalves also prepared several other great works, dictionaries, in Portuguese and Latin, all of which are worthy of consideration.

Two works by Mr. Robert Thom, H. B. Majesty's Consul at Ningpo, also deserve mention here, as calculated to assist the student in his initiatory studies; *Aesop's Fables* in Chinese, with interlinear translation in the Canton and Mandarin dialects; and the *Chinese Speaker, or extracts from works written in the Mandarin dialect as spoken at Peking*. The author however had not much opportunity of hearing the Peking dialect spoken, and being under the necessity of following the work from which he translated, which was a book used to teach the Mandarin dialect in the provinces, he fell into some errors of pronunciation; and what is to be regretted still more, he entirely disregarded the "tones," and neglected to insert any mark by which to guide the student in learning them.

The works of Dr. Medhurst call for some notice at this point. We can only speak of them in a general manner, as it would occupy too large a space to criticise them with any degree of minuteness. The most useful and important work of Dr. Medhurst's on the Chinese language is his Chinese-English

Dictionary, published in Batavia in 1843, 2 vols. 8°. The whole was lithographed, and therefore is so far inferior to Dr. Morrison's Dictionary, but in other respects it is far superior and more complete than Dr. Morrison's first part, to which it corresponds in arrangement. Dr. Medhurst next edited "Notices of Chinese Grammar" by Philosinensis (Dr. Gützlaff). This work was prepared in haste, and consequently neither the author nor the editor did justice to his abilities and acquirements. Dr. Medhurst afterwards published a book of Dialogues, which are good, and an English-Chinese Dictionary, as well as a Dictionary of Chinese in the Hok-kiën dialect. All his works are useful. He was a Chinese scholar of very extensive reading and indefatigable in labour.

M. Callery's Dictionary, entitled, *Systema Phonetum Scripturæ Sinicæ*, published in 1842, was on a new plan, which is worthy of the student's attention (cf. Arts. 50 and 51 of this Grammar); but the meanings given of each character are few, and the absence of words which are formed with the characters diminishes the usefulness of the book. We have found however that the meanings are very correct, and we should recommend the student to procure a copy, if possible. Mr. Williams, the editor of the Chinese Repository, now connected with the United States Mission to China, has produced several very practical works for the beginner, from among which the *Vocabulary* (English-Chinese) in the Mandarin dialect, and his recently published *Dictionary* in the Canton dialect, may be recommended. His *Easy Lessons in Chinese* are universally spoken of with praise; they are however in the Canton dialect; but much that is common to the Mandarin dialect is also to be found in the book.

The sinologues of France and Germany claim some notice at this period. Professor Julien of Paris, whose learning in Chinese is unquestioned, his accurate knowledge of the language having been proved by his excellent translation of Mencius in 1824, stands first among them. But unfortunately he has not published any grammar or dictionary of the language, tasks for which he must be eminently qualified. His writings consist chiefly of translations and critiques, and we consider his views of such weight that we recommend the student of Chinese to procure any of his works which he can meet with, especially his critical translation of the works of Mencius into Latin. Professor Bazin also deserves well of all students of Chinese for his various papers on Chinese literature, and for his *Grammaire Mandarine*, which is a good work on the subject, and may be read with profit, notwithstanding some blemishes, owing probably to the author's not having studied the language in China.

Among the Germans, Dr. Stephen Endlicher of Vienna has written a very perspicuous work on Chinese Grammar, as far as the language of the books is concerned.

Dr. Julius Klaproth was engaged upon Chinese many years, and his criticisms are generally marked by shrewd discernment and accurate distinction, but he did not write either a grammar or a dictionary, although he added a

Supplement of great value to the Dictionary of De Guignes. This latter, which we omitted to mention above, may well be noticed here. It was published by order of the Emperor Napoleon I. in huge folio. The basis of it was the Manuscript Dictionary of Père Bazil de Glemone. The editor added very little to the original MS. excepting probably the French renderings, which are given as well as the Latin. The meanings are singularly correct; they had been made from the native Chinese Dictionary of *K'ang-hi*. The deficiency however among the words which occur as compounds under each character, and the unwieldy size of the book, render it, even with the Supplement of Klaproth, inferior to the Dictionaries of Morrison, Medhurst, and Williams.

In 1857 a *Chinesische Sprachlehre* by Dr. Schott was published in Berlin. This work is in our opinion superior to all others in its simple system of grammatical analysis for the Chinese language, and although it does not extend to the spoken language—the Mandarin dialect—at all, what is said therein respecting the book-style or learned language of China, and the analysis of the same, is well worthy of the most careful study. Dr. Schott's Sketch of the Literature of China is another great acquisition to the aids in the study of Chinese. We recommend both of these to the student's attention.

In the same year in which Dr. Schott's Grammar appeared in Germany, the Rev. Joseph Edkins, B. A., of Shanghai, published a Grammar of the Mandarin Dialect. He had previously given to the public a Grammar of the Dialect of Shanghai, in which much accurate knowledge of the language was displayed; and in his next work on the Mandarin he eclipsed all his predecessors in exhibiting not the mere language of the novels, which had sufficed for Prémare, Gützlaff, and others, but the language which he had obtained *vivâ voce* from the natives, and by a comparison with many native scholars. We cannot agree with him in every thing he says respecting the tones or with his mode of spelling Chinese syllables in every instance, but we are bound to give unqualified praise to a work which shows so much laborious research, and which has made such an advance in the mode of treating the subject. Every student should possess himself of a copy as soon as he arrives in China.

Another work which it behoves us to mention is by the present Chinese Secretary, Thomas Francis Wade, Esq., C. B. It is entitled, *The Hein-tsing-lü, or Book of Experiments, being the first of a series of Contributions to the Study of Chinese*. It was published at Hongkong in 1859. It is devoted to the dialect of Peking, the species of Mandarin which is affected by the court and the officials of the empire; but not employed throughout the provinces as Mandarin, excepting by the high officials who come direct from the northern capital. This work of Mr. Wade's is very limited in its scope, for the 362 sentences given in the first part are confined to the single subject of "heaven" and the phenomena of the skies. The second part contains a passage from the Paraphrase of the Sacred Edict; and the third, some good sentences explanatory of the tones of the Peking dialect. The notes which the work contains are calculated to prove useful, and there is no question about its

being a *bond-fide* work on Pekinese. It is to be regretted that greater care was not bestowed on revision, and that the subject of the first part was not made more extensive in its range, so as to have answered more immediately to the wants of the student-interpreters, for whose benefit the work was composed. With the enormous labour which has devolved upon Mr. Wade as Chief Interpreter and Secretary, coupled with his own close habits of study, we may well wonder that he found time to bring any work of this kind to a completion; and we hail the "Contributions" as being likely to serve a very good purpose, and as the earnest of much more as soon as leisure affords the opportunity for its preparation.

The last work which we must notice is by Dr. James Legge, of the London Missionary Society. This bids fair to supersede all its predecessors in the field of Chinese classics. The work is entitled, *The Chinese Classics: with a translation, critical and exegetical notes, prolegomena, and copious indexes*: roy. 8vo. Hongkong, 1861. The whole work will consist of seven volumes, one of which has recently appeared; and the remaining six volumes are expected to be ready for publication during the course of the next five years. The enormous labour which must be expended upon a critical translation and explanation of the classical books of the Chinese, executed in the style which this first volume indicates, could hardly have been undertaken by a scholar more likely to succeed in the task than Dr. Legge. The Prolegomena contains digested information, on the lives and opinions of Confucius and his disciples, never before presented to European readers. Dr. Legge has drawn largely upon native sources, and the facts which he has collected, and his own remarks upon them, cannot fail to be interesting and instructive to students of Chinese in common with many others. The native text is in bold clear type, and is accompanied by a translation and critical notes on each page. The indexes will be found most valuable to the student; they form at once a concordance and dictionary to the volume; and the book as a whole will render a great service to Chinese scholars generally. We earnestly hope that Dr. Legge's health may not suffer from his close application in the climate of Hongkong.

After reading this list of the principal works on the subject of Chinese, the reader may ask what need there was of another. Our answer to this is, that no one of these books meets the wants of the beginner; they do undoubtedly *en masse* give almost all that is needed, certainly more than the author of the present work could on his sole responsibility lay before the student, but each individually cannot answer all the common questions which suggest themselves to the mind of the student on entering upon the study of Chinese. Among the questions which we may suppose to arise are, "As the Chinese have no letters, how shall I write down the sounds of their words? How do they represent words in writing? How do they pronounce? How do they distinguish one syllable from another of the same sound? What is their mode of writing? How are their words constructed? Where shall I obtain copies for writing? —text to read,—explanation to this text?" The reply might be: "You

must purchase the works of Morrison or Schott or Williams for one thing, you must buy those of Edkins and Wade for another, you must send to China for text, and buy a Dictionary which will cost you from four to ten guineas for explanations, and then you will find you want a native teacher or a European proficient in the language to help you."

In the work which the author now ventures to present to the public, he thinks a sufficient answer to the above questions will be found, as well as all the aids which a *beginner* needs in this most difficult study. He has availed himself of all the help which he felt he needed from the above authors, and he freely acknowledges the great assistance which the works of Drs. Morrison and Williams have afforded him for lexicography, and the works of Prémare, Gonçalves, Gützlaff, Schott, Edkins, and Wade, for grammar and examples to grammatical rules.

For translations of some of the passages in the Chrestomathy he is under obligation for help derived from the works of Dr. Medhurst, Sir John Davis, Bart., F. R. S., Père Gonçalves, and Professor Bazin.

Having noticed the various works on the subject of Chinese grammar and lexicography, and having pointed out the need which exists for a book adapted to the wants of the beginner, it remains for the author of the present work to explain the plan of it, and to show wherein it is likely to fulfil the purpose for which it was prepared. In a work which professes to initiate the student in the rudiments of a language, three things are generally looked for; 1. Some account of the letters employed to represent its sounds, with the character and quality of those sounds; 2. An explanation of its forms of words, and, if possible, a complete classification of these words as parts of speech; 3. An exposition of its arrangement of words in sentences, showing how words and clauses are dependent upon each other, either on account of their relative positions, or the peculiar inflexions of the words themselves.

These considerations naturally lead to the formation of three divisions in the grammar of the Chinese tongue. And in order to adapt it to this arrangement, we have to consider, in the first place, the best mode of representing its sounds and syllables. But as the Chinese language possesses no alphabet, we are compelled to employ that with which we are best acquainted, viz. the Roman. And then we have to consider what value each Roman letter shall possess in a system for spelling Chinese words. Shall the uncertain value of English letters be taken? or shall we assume for each letter, which we employ, a value which shall remain constant and uniform, as is the case in some of the languages on the continent of Europe? We have preferred the latter course, and have followed in the footsteps of Sir William Jones, Dr. Lepsius, and many other Orientalists. As we have to invent an alphabet to represent Chinese sounds, we deem it best to avoid the eccentricities of the English mode of spelling, and we have chosen the regular orthography of the German and the Italian in preference. It may be observed that the system of orthography adopted presents scarcely any deviation from that now acknowledged to be the best suited for writing down the sounds of strange tongues,

being most in accordance with the fundamental laws of speech. A glance at the tables given on pages 3 and 5 will suffice to show the extreme simplicity of Chinese syllables, as regards their formation, and the ease with which the mere syllable may be read. The value of each letter has been explained very fully by examples in English, French, and German, so that no mistake need arise on that score.

A more difficult subject, however, presented itself in the elucidation of the Chinese "*tones*." The explanation which the author has given of them will, he thinks, assist the student. They were the subject of his careful study while in China, and he has more than once proved his views respecting them to be correct. That there are slight variations in these Chinese tones there is no denying. But the mode of illustrating them by the accentuation or emphasis given to English words under certain circumstances will enable the foreign student to acquire the first elementary power to enunciate them; and with such an attainment, although rude and in a measure unpolished, he will have made progress in the right direction. His object should be to pronounce the tones with the full force and modulation at first, and to rely on future practice with the natives for making the unevenness and crudeness of his pronunciation to disappear. It must be remembered that a large majority of those who study to speak foreign languages *never* speak them exactly as the natives do; that refinement in the pronunciation which a native would admire is rarely attained by a foreigner, and even when it *is* mastered, it is only after a considerable degree of practice.

In the next place, the formation of words, or, as it is frequently called, "Word-building," claims our attention. If there exists in Chinese any process for the formation of words, by which a classification of them may take place, it must be for the interest of the student to know what it is. And this process, which does exist, we have endeavoured to indicate, and we leave it to the student himself to develope the principles which have been laid down on the formation of nouns and verbs. This part of Chinese grammar is vast in extent, and many years of discriminating study will be required to exhaust it. We are now but upon the threshold of the subject. Some earnest workers in this mine of the East will enter into it very much further, and will, we hope, complete the work.

And thirdly, the sentence in Chinese has been analysed with a view to a comparison of its parts, and to show the effect which certain forms of the sentence have upon the meaning and grammatical value of the words in it.

But without native text the student would find the abstract rules of grammar excessively dry and uninteresting. This want has been supplied, in some measure, by about forty pages of extracts from Chinese authors, explained at length, with translations and notes. To these we have added a third part, consisting of exercises, by which the student may acquire a practical acquaintance with Chinese prose composition, and an ability to speak the language with correctness. The fourth part of the Handbook consists of a dictionary of all the characters in general use, and it is hoped that this portion may prove

very useful to the beginner, and that the whole may answer the purpose for which it was intended.

One of the great difficulties which beset a beginner in a language like the Chinese is the enormous number of words and phrases which present themselves, without his being able to distinguish those best suited for the early stages of his course from the less common expressions which are used in books only. And no simple tales and stories exist in Chinese, as in European languages, to supply him with a stock of useful words. The examples taken from books are seldom the expressions employed in common parlance; and unless the student is in a position to avail himself of native help and proper advice, he may labour for a long time without much profit. The object, therefore, in this work has been to bring together chiefly such expressions as are of frequent occurrence in every day life. Some terms which will be met with in the Dictionary will readily be distinguished by the significations given, as belonging to the higher classes of literature. It would be useless and absurd in a writer of an English grammar for foreigners to collect words from Chaucer and Spenser, or even from Shakespeare, in order to teach them the English language of the nineteenth century. To avoid such a mistake with respect to Chinese, we have selected the most common words, and have endeavoured to clear the path of the beginner, and to give a more simple exposition of the Chinese language than has hitherto appeared.

In the absence of a teacher, a few hints on the use of this work and on the method of study which it will be advisable to adopt will perhaps be acceptable to the beginner. His first object should be to master the system of orthography which is given in this work, and exercise himself in it, by reading aloud the list of syllables on page 5, or a page of the native text in Roman letter. Then the instructions relating to intonation should be thoroughly understood and applied practically by reading again a page of the Chrestomathy. He should then commit to memory the words given to exemplify the tones (pp. 9—11, without the characters); and commence learning to read and write the elementary characters (pp. 19—28). And in learning Chinese characters, the student should on no account attempt too many at once. The first fifty radicals may be speedily acquired, but afterwards he will find that ten characters a day, thoroughly learnt, will test his powers; and at this rate, if it can be sustained, he will know three thousand characters at the end of a year; and if these include two thousand of those in common use, he will have made most satisfactory progress. In his choice of characters the Grammar will supply him first, and then the Chrestomathy. It is, moreover, desirable that couples and triples of characters, which form phrases, should be sought for and committed to memory, so as to store the mind with good expressions, either for positive use, or that they may be readily recognised when uttered by native Chinese. But while pursuing this mere plodding study by memory, he must not neglect to read passages in the Chrestomathy (Part II), and make sentences upon the model of those given in the Exercises (Part III). And in the Chrestomathy some passages will be found better adapted than others

for this purpose: we should recommend him to begin by learning to read the syllables which stand for the characters in pages 8—12 of the native text (*Haú-k'íu chüen*); and pages 27—30 (*Mandarin Phrases*). The syllables will be found in the Chrestomathy. The Mandarin Phrases should be committed to memory as soon as they are understood, and daily practice in copying the characters with the Chinese pencil should be persevered in.

Four hours a day ought to be the *minimum* of time given to the study during the first year; but this is only general advice, the time allotted to the subject and the method of study must depend on the ability and power of application in each individual;—

*Sumite materiam vestris, qui discitis, æquam  
Viribus, et versate diu, quid ferre recusent,  
Quid valeant humeri.*

Some apology is necessary for the occasional defectiveness of the Chinese type used in this work; although as a whole, and when the characters are in a perfect state, they are in very good proportion, and in some cases beautiful, a few are deficient in regularity of form. But thirty-four pages of the Chrestomathy, which were printed in Hongkong with the new type, will supply to the diligent student any deficiency which may be noticed in the Grammar.

In conclusion, the author, in common with all the friends of Anglo-Chinese literature, has to thank the Delegates of the Oxford University Press for their liberality in undertaking so expensive a work upon the ground of its utility alone; and the author has only to regret the errors which may have crept in to mar the work, and render it a less worthy object of such distinguished patronage. Unlike many works of this kind, it has had but one fostering hand; and the author has none to thank for friendly counsel or assistance. It will therefore, he trusts, be accepted with a generous criticism as the first work on the subject ever published in this country, and as having been prepared under very many disadvantages.

J. SUMMERS.

KING'S COLLEGE, LONDON, Jan. 1863.



## INTRODUCTION.

---

THE language which we call Chinese is to the languages of eastern Asia what Sanskrit is to the Indian and to the Indo-Germanic stock of languages, or what Arabic is to some of the other eastern tongues; that is to say, Chinese is the parent, in some sense or degree, of Japanese, Corean, Cochinchinese, and Annamese, as well as of all the numerous dialects of China Proper. It is a sort of universal medium of communication throughout the vast territories of the emperor of China, which include Manchuria, Mongolia, Tibet, and other countries, which are together equal in extent to the whole of Europe. The use of Chinese in some of these countries is indeed confined to official communications, but by about 300,000,000 of the Chinese race it is spoken, and among these it forms the only colloquial medium of intercourse. In Japan, Annam, and some other regions, the written characters of China, and frequently the original words, have been so much changed by the *literati*, that they cannot be readily distinguished from the native characters and words \*. In Japan, for example, the Chinese word *t'ien*, 'heaven,' is changed to *ten*; the nasal *ng*, at the end of some Chinese words, being always omitted, the syllable *liang* would become *liau* or *lau*. Sometimes the Chinese character will represent a mere syllable, at other times it is allowed to represent an idea, and to go under a Japanese name of perhaps two or three syllables, e. g. the Chinese character *kia* or *ka* ㄎㄚ, changed to ㄎㄚ, is the common letter for the syllable *ka*, and scarcely ever carries with it the signification which the Chinese character bears (i. e. 'to add'); but the character *ch'ing* 長, 'long,' is allowed to stand for the same idea in Japanese, its name however being changed to *naga*. In Annamese the Chinese characters are more frequently taken for syllables alone, and they have undergone a variety of changes to adapt them for use in that language.

But notwithstanding these peculiar changes and modes of usage with respect to the Chinese language among the neighbouring nations, it stands

---

\* Numerous examples of similar changes both in the characters and the words employed in European languages might be given. Let the following suffice. The Slavonic *sha* ʃ (sh English) from the Hebrew *shin* ש; the letter D altered from the *daleth* ד and *delta* Δ. The F from the *digamma* F, &c. &c. Swedish *sonnar*, 'to sleep,' from the Lat. *sonnire*, i. e. a Teutonic termination is appended to a Latin root. The verbs *stare*, *stand*, *stehen*, from στάω.

pre-eminent as a classical language to them, and it occupies the same position as Latin and Greek do among Europeans. The philosophers, historians, and poets of China are read and studied diligently by the Japanese; their works are annotated and explained by writers of that country, and every child of respectable parentage begins the study of Chinese as soon as he goes to school, and carries it on simultaneously with the study of his native tongue. The works of Confucius and Mencius have exerted a mighty influence over the minds of all these eastern tribes. Confucius was to China and her tributaries what Aristotle has been to Europe. Would that his doctrines had been more energising and more fructifying! But we may attribute the comparative failure of Confucianism not to its author, but to the recipients of his instruction. Probably Confucius would have been an Aristotle had he lived in the west, and Aristotle a Confucius in the east. The πολιτεια and ἡθικη of the one find their counterpart in the other, and while the Greek republics with their social and moral science have passed away, the Chinese empire still remains, a monument of political coherency and wisdom, in some respects at least, with the quality of marvellous endurance and steadfastness.

The antiquity of the Chinese language and written character invests them with peculiar interest, for in them may be discovered facts connected with the social and political history of a nation which flourished two thousand years before our era. It is remarkable too, that Chinese has suffered little change through this great period of time, compared with the mutations which have taken place in other languages. While the pronunciation of its written symbols has varied, and ever will vary in consequence of its want of an alphabetic system to represent the syllables which are uttered, the written characters have been altered scarcely at all during a period of two thousand years. Commencing with the rude pictures of objects within the sphere of life in those early times, as the Chinese mind developed, and the forms of government and society became fixed, the symbols to express authority and the various relationships of life were invented to correspond to the wants of public and private intercourse \*.

\* Writing, which may be defined to be a representation of language and an exhibition of it to the eye, is divided into two kinds:—1. *Notion-writing*, which is independent of any given language, and conveys its meaning to the understanding immediately through the eye;—2. *Sound-writing*, which exhibits the sounds of a particular language, the understanding of which depends upon a knowledge of that language.

*Notion-writing*, again, is divided into two kinds, viz. *Picture-writing* and *Figure-writing*. The former, which is the most natural and probably the most ancient, consists in this, that the figure which is pictured to the eye represents the thing delineated, and by this figure are also symbolized the other notions, which admit of no immediate representation, such as the tropical and symbolical meanings of the object. The mere representation of the visible thing is called *Curiological writing* (from κύριος, *proprius*), and to this belong most of the hieroglyphics (v. Champollion, Gram. Egyptienne. Paris, 1836. Fol. I. p. 3). Such a kind of writing the Chinese had originally (v. Kopf, Bilder und Schriften II. 66. Abel-Rémusat, Gram. Chin. §§. 2. 4, 5), as had also the Mexicans. The same kind of writing however has another element,—the *symbolic* meaning, which rests upon a comparison of the real and possible representations with the intellectual and the abstract; and the thousandfold

These symbols are partly hieroglyphic and partly ideographic, that is, representations of objects or marks of notions. The hieroglyphs from which the forty thousand characters have been derived were originally signs of concrete notions; symbols for abstract terms and general notions were subsequently formed, as the Chinese mind developed and literature increased. The combinations, which can be effected by means of the four or five hundred elementary forms, give the Chinese language, as far as its written character is concerned, a power of expression unknown in other languages. And the simple and logical character of its formation renders it a far more efficient medium for the communication of ideas, and as an instrument of thought, than the languages of Europe.

The Chinese has a double advantage; it presents to the eye of the initiated the pictures of things, the general term derived from them, or the common notion deduced from a combination of elementary figures. It addresses to the ear, by the simple form of its constructions, the most complex notions and the most general expressions, without disturbing the necessary unity, which should always exist in the sentence; while it conveys in a few words, compactly arranged, the full idea with emphasis and logical precision. There is the language of the books and the language of conversation. These differ from each other, for, in writing, a few monosyllabic characters are made to express much, while, in speaking, many syllables are required; but they are the same in their principles of construction,—the same simplicity and logical order run through both.

combinations which are possible in this kind of writing approach the ridiculous. According to Diodor. (III. 4), the *hawk* among the Egyptians signified 'swiftness,' the *crocodile*, 'evil,' *flies*, 'impudence,' the *eye*, 'a watchman'; an *outstretched hand*, 'liberality,' a *closed hand*, 'greediness and avarice,' but most of the other tropical meanings of hieroglyphics rest upon more remote comparisons: e. g. the *bee* for 'the king,' *sparrow-hawk* for 'sublimity,' *eye of the sparrow-hawk* for 'vision' and 'contemplation,' the *vulture*, on account of its maternal love, for 'mother.' Indeed in many of those which are called enigmatical hieroglyphs, the reason for the combination is sometimes doubtful and sometimes wholly unknown; as when the *ostrich feather* stands for 'justice,' because all the feathers of the wing of the ostrich are of equal size; or the *palm branch* for 'the year,' because the palm tree brings forth every year regularly twelve branches. Among the Chinese, *two men, one following the other*, stands for the verb 'to follow'; the *sun and moon* for 'light'; a *man on a mountain* for a 'hermit'; a *woman, a hand, and a broom*, for a 'matron.'

The other kind of *Notion-writing*,—*Figure-writing*,—expresses the notion by means of figures taken arbitrarily, which have no similarity to the thing intended. A rude example of this kind were the gay-coloured threads (*quipos*) of the Peruvians, who understood how to knot them and to twist them in so many ways (v. *Götting. Hist. Magaz.* III. p. 422. *Lehrgeb. der Diplom.* II. 305). The Chinese have a very complete system of this kind; they have from 20 to 30 thousand characters, which may be reduced to 214 radicals (called *keys*). To the same category belong also the technical marks used by medical men, and perhaps also the astronomical signs for the planets and the signs of the zodiac; while *such figures often seem to be only arbitrary marks, they really have proceeded from hieroglyphics*, in which the figures have been so very much contracted and mutilated that they have lost all resemblance to the original object intended to be represented (v. Ersch and Grüber's *Encyclopædie*, art. *Paleographie* by Gesenius, of which the above is a translation).

An eminent writer on logic observes, that "the chief impediments to the correct performance of the process of reasoning lie in the defects of expression \*," but we think that such defects will not be found in Chinese, while no difficulty will be experienced in forming a complete apparatus for this or for any other science as soon as the native mind becomes alive to the importance of more vigorous and systematic thinking. The subtle distinctions and exact meanings, which may be referred to a vast number of Chinese words, prove the analytic character of the language, as does also the complexity of the syntax and the arrangement of words and sentences,—a remedy, as it were, for the want of inflexions. If inflexions have arisen by the agglutination of separate and distinct words,—by pronouns, prepositions, &c., being placed after and joined to the words to which they refer; if they were produced, not merely by a scientific process, but by a vulgar and careless pronunciation of the words, and so were agglutinated, the reason why Chinese has never undergone this process, and obtained inflexions, appears to be, because the original terms, which were employed as the names of objects and relations of things, were so definite and distinct from each other, and the characters, which at a very early period represented them, so unique and separate, that union of two of the latter being impossible, two of the former could not well be agglutinated. Be this as it may, the Chinese, without any sort of inflection in its words, affords a remarkable specimen of the power of syntactical arrangement to express the multitudinous variations of human thought. Instead of being composed, as is frequently supposed, of a vast number of arbitrary and complicated symbols, the characters of the Chinese language are compounded of very simple elements, which carry along with them into their derivatives something of their own meaning, while each generally preserves its figure unchanged. These elementary characters supply the place of an alphabet,—but it is an alphabet of ideas, not of sounds. With it may be produced thousands of different radical words, and with these words hundreds of thousands of compounded words have been and may be formed. It is not even necessary to become acquainted with more than four or five thousand of these radical words and characters to enable the literary man to understand, with etymological accuracy, the meaning of myriads of expressions which are, or may be, formed by them. The task to the foreign student is trifling, when he considers that these four thousand characters are systematically derived from two hundred and fourteen simple figures, and that when these are mastered, all other difficulties vanish entirely, or diminish to such a degree that the rest of his labour is easy and pleasant. The process however of derivation and composition is not without some arbitrary and, at first sight, absurd deviations from rules, but such exceptions are found in every language, and we do not see that the Chinese exhibits many more of them than our own tongue.

Dr. Morrison's view of Chinese etymology to be derived from the hieroglyphic

---

\* See "Outline of the Laws of Thought" by Dr. Thomson, Provost of Queen's College, Oxford. 12<sup>o</sup>. London, 1849, p. 42.

forms of characters is worth noting \* : “The ancients formed characters from things; these gradually came to be used metaphorically to denote the operations of the mind, and to serve as auxiliaries in speech. As the number of such characters increased, it was necessary to modify them again in order to distinguish them. Thus *chī* 芝 was originally *chī-t'sau* 芝草 (i. e. ‘the *chī* grass,’ now a particle of relation, demonstration, &c.), *hū* 呼 was 呼呼 *hū-k'i* (i. e. ‘the breath issuing forth in exclamation,’ now a particle of interrogation), and *yēn* 翁 was *yuēn* 鳥 (i. e. ‘a kite or fish-hawk,’ now used as a final particle of assertion, interrogation, &c.). When the etymology of a word or the various metaphorical changes of a hieroglyphic can be traced, it is amusing; but the present usage alone can fix what the meaning of a word is at the present time.

“Assuming the truth of the above critic’s remark, it may be inferred, that many characters are so mutilated or increased that to trace the gradual changes up to their original form is hopeless.” While these remarks indicate the scope which Chinese affords for the sound discrimination of the ingenious mind, the student who follows such an authority as Dr. Morrison will not be discouraged on finding his efforts frequently unavailing to fathom the sense of a Chinese character, and to trace its origin and history.

The extent of Chinese literature and its praises cannot be expressed more fully than in the enthusiastic description of Prof. Abel-Rémusat, a translation of which we will subjoin: “There are few Europeans,” he says, “who would not smile at hearing one speak of the geometry of the Chinese, of their astronomy, or of their natural history; although it is true that the progress, which these sciences have made amongst us during the last two centuries, causes us to dispense with having recourse to the knowledge of those distant nations, ought we therefore to be ignorant of their present state, and especially of what their former state was amongst a nation which has never ceased to cultivate and honour them? The proportion of the right-angled triangle was known in China B. C. 2200; and the works of *Yu* the Great, to restrain two streams equal in impetuosity and almost in breadth to the great rivers of America; to direct the waters of 100 rivers, and to guide their flowing over a space of ground of more than 100,000 square leagues, are more than sufficient proof of this. If the astronomical and physical theories of these people are defective, their catalogue of eclipses, of occultations, of comets, and of aërolites are not the less interesting; and if people maintain that the Chinese make mistakes in their calculations, at least we must confess that they have, like us, observant eyes.

“Besides this, rural and domestic economy is sufficiently perfected amongst them for them to teach us many useful things; of this, at least, we are assured by those who have made a study of this science. As to their descriptions of

---

\* Cf. *Chinese Dictionary*, Part I. vol. I. p. 34, where Dr. Morrison translated the above passage from a native author.

natural beings, since nothing can supply their place whilst Europeans have not free access to their country, they are not to be despised from a people so exact and circumstantial: and I hope to prove by several extracts from their books on botany and zoology that the writers in this department are as much above the Latin naturalists, or those of the Middle Ages, as they are inferior to Linnaeus, Jussieu, or Des Fontaines. But if we pass to polite literature, philosophy, and history, some Chinese, in these subjects, may even set us an example.

"An immense fund of literature, the fruit of 4000 years of assiduous efforts and labours; eloquence and poetry enriched by the beauties of the picturesque language, which preserve to the imagination all its colours, metaphors, allegory, and allusion, all combining to form the most smiling, energetic, or imposing pictures; on the other side, the most vast and authentic annals which ever came from the hands of men, unfolding to our view actions almost unknown, not only of the Chinese, but of the Japanese, Coreans, Tartars, Tibetans, and of the inhabitants on the peninsula beyond the Ganges; unfolding the mysterious dogmas of Buddha, or those of the sect of the Tauists, or consecrating, in short, the eternal principles and the philosophic politics of the school of Confucius:—these are the objects which Chinese books present to the student, who, without leaving Europe, may wish to travel in imagination to these distant countries. More than 5000 volumes have been collected, at great expense, in the Royal Library; their titles have scarcely been read by Fourmont; a few historical works have been opened by De Guignes and by Des Hauterayes; all the rest still await readers and translators \*."

These are the words of one who in his day stood high among the Orientalists of Europe, and whose opinions will always be regarded with respect by the student of Chinese. M. Rémusat had actual experience on the subject, and had read much of the literature on which he dilated. His evidence is worthy of our full credit, and, while so much has been written and said which is adverse to China and the Chinese, his testimony calls for our honest acceptance, for he views China through the writings of its great minds, and not, as too many do, by the exhibitions of some of its vulgar rulers or the acts of some low unruly mob. Even from those who should understand the subject well, we too often hear statements which, although they have some appearance of truth, are yet unfair, because they are based on insufficient grounds, but they tell nevertheless to the prejudice of this people and their language. For instance, it has been stated that "this language does not afford much scope for oratorical display," a view which we consider very erroneous, for Chinese is just that kind of language which leaves the speaker free from the technicalities of grammar and of artificial forms of expression, and allows him to rise in sublimity by the power of allusion and the various figures of the rhetor's art, and through the various styles of composition to affect his hearers; or to descend into the vulgar colloquial, and raise a smile at his antagonist's expense, or ridicule the cavils of a supposed objector.

---

\* V. *Mélanges Asiatiques par Abel-Rémusat*, vol. II. p. 14.

It cannot be asserted that the speeches of the Chinese ministers of state exhibit much oratorical power, but there can be no reason why the Chinese should not display as much power in this way as did Demosthenes himself, if they once fell into the circumstances which would call it forth, and were gifted with the same argumentative powers as he was. The fault is in the mind of China, and not in the language. When the Chinese mind is elevated, the language will be found to be not only sufficient for the requirements of this development, but also a valuable agent in the work of its advancement.

But it will be necessary to notice the dialects of which Chinese is composed. The mother-tongue, which is every where expressed by the antique characters, finds a different utterance in every province of the empire. So various are the dialectal changes that the inhabitants of adjacent provinces cannot understand each other. If a native of Canton meet with a native of Shanghai he can communicate with him only by some language common to them both, or by the learned characters, which are used in books. The dialects (for there are several) between Canton and Shanghai differ very much from each other. They have, it is true, a common basis and groundwork; but the pronunciation of syllables in them, especially of diphthongal sounds, varies considerably, though these changes are in accordance with the general laws of such variations in other tongues. Their idioms, moreover, are peculiar, and these therefore present a further obstacle to the communication of ideas. The comparative tables of dialects will explain our meaning in some degree.

It must not be supposed that these dialects are so different as to present to a native a formidable task in the acquisition of several of them. Native merchants and traders frequently have a smattering of three or four; but we think that foreigners are in a position to acquire a more exact knowledge of them than natives themselves. As they are all derived from the same written language, so when this is acquired, or at least when the mandarin or court dialect is learnt, the others may be mastered with comparative ease, after a few months' practice. The foreigner in representing by Roman letters the precise sounds of the language, has an advantage over the native, who cannot do so, unless he learn the system of European orthography. The European soon perceives that certain letters of his Roman alphabet undergo regular changes in the different dialects, and this affords him an immense assistance. For example, he may observe that the primary vowel sounds, *a*, *i*, *u* (*ah*, *ee*, *oo*), generally remain in the language of each province,—thus *pa* in Shanghai remains *pa* in Canton; *ki* in Nanking remains *ki* in Peking, with a little stronger aspiration; *ku* in Ningpo is *ku* every where else: but, on the contrary, *kai* in Mandarin becomes *koi* in Canton and *ke* in Shanghai; *yau* in Mandarin becomes *yiu* in Canton and *yo* (*yaw*) in Shanghai. Thus he finds that only the diphthongs (that is, those sounds formed by the combination of two primary vowels) are affected by dialectal changes. The same fact in articulate sounds is shown in our own words *clause*, *pause*, &c., where the diphthong *au*, which is formed of the two primary vowels *a* and *u*, and is generally represented by the secondary vowel *o*, has been changed in course of time to the sound of *o* in *order*. These

regular changes suggest the importance of having but one system of orthography for writing Chinese in Roman letter, so that various dialects may be acquired with greater facility. With how much greater ease, than under the present systems, would French, German, and the other European tongues be learnt, if only one system of writing existed, and but one uniform value were given to the letters employed!

It is no longer necessary to advise the public of the importance of a knowledge of Chinese to those who are connected with China; now that the whole empire is, by the late treaty, declared open to travellers with passports, the language is indispensable to those who would penetrate into the interior. The advantages to the merchant, the missionary, the traveller, and the scientific explorer, of an acquaintance with the Chinese language, cannot well be overrated. And when the vast territories under Chinese rule, and their relations to Great Britain are considered, the perfect medium of communication, which this language would afford, renders the attainment of it an object of primary importance. With this object in view, the cultivation of it should be commenced before leaving this country, that no time may be lost in entering upon a work which will require so much time and arduous effort to accomplish. Very much may be done by the young student before he leaves England, especially in the acquisition of the style of the books, and also in some degree the language of conversation. The written characters of the Chinese may be acquired any where by means of books alone, and, as the pronunciation of these written symbols is exceedingly simple, considerable progress may be made, with a little assistance, in learning such simple sentences as have the stamp of being native, but he should avoid those which are made up to suit foreign expressions. Where native teachers, good grammars, and perfect dictionaries of Chinese are wanting, this language can only be studied to perfection in its native land. Some knowledge however may and ought to be acquired under a European tutor, who can generally explain far better than a native Chinese the difficulties which will beset a beginner. The plan which we would suggest for cementing our new relations with China, and removing the numerous misconceptions which exist on both sides, is the establishment of a College in this country for the education of young Chinese in English, and for affording to young Englishmen the means of acquiring the rudiments of Chinese; and also the foundation of a College in Peking, or in some other city of China, for the preparation of such Chinese youths in the rudiments of English, and for the instruction of English youths in the Chinese language. Each College should have two departments, and these should be directed by English and Chinese tutors. The Chinese youths would cultivate the languages and sciences of Europe to the best advantage in England, while the English youths in China would learn perfectly, as natives do, the Chinese language, and would make themselves acquainted with the products and the resources of China, and gain a knowledge too of the home and foreign policy of the Chinese. Such an arrangement would be productive of most beneficial results. The plan of an Anglo-Chinese College was carried out at Malacca about thirty-

five years ago, and much good was done thereby, but from its position out of China and from a deficiency in means, less was accomplished than might have been under more favourable circumstances. For an institution of this kind to succeed, it should receive the countenance and support of the governments of both countries; but the education should not be gratuitous, as it would be desirable to obtain the better class of boys for instruction; and the relatives of such youths would be in a position to defray the expenses of their education, and thus lessen the amount of expenditure on the part of the promoters of the plan. But while the civil war in China is raging, and the government of that country is so insecure, no extensive plans of amelioration can be carried out. As commerce and Christianity advance, civilization and peace will follow in the steps of the missionary and the merchant. In the meantime it is not from the partial knowledge of European languages in the case of a few natives that much good may be anticipated, but the full and frequent dissemination of religious and political truth, by means of translations into Chinese, will affect the national mind, which is now very fully alive to the influence of Europe on the well-being of the "Middle kingdom."

Many such translations have already been made within the last few years. Improved versions of the Holy Scriptures, and of standard religious publications, have been issued in China. Valuable treatises on astronomy, algebra, arithmetic, and geometry, natural philosophy and political economy have been turned into Chinese recently \*. Many more are however needed, especially on the subjects of European history, the science of mind and the laws of thought.

---

\* Such are *Herschel's Astronomy* and *De Morgan's Algebra*, and works on *Arithmetic* and other subjects translated by A. Wylie, Esq.; works on *Geography*, the *History of England*, by the Rev. William Muirhead; several works on *Anatomy*, *Physiology*, and *Medicine* by Dr. Benjamin Hobson; treatises on *Electricity*, the *Laws of Storms*, and other subjects by Dr. Macgowan; and various educational works by the Rev. W. Lobscheid.



# C O N T E N T S.

---

## PART I. CHINESE GRAMMAR.

### CHAP. I. ETYMOLOGY.

#### Sect. I. *Articulate sounds and their symbols.*

	PAGE
§. 1. Elementary sounds and their orthography .....	1
§. 2. Syllables and their intonation .....	4
§. 3. Words and their composition generally .....	12
§. 4. The characters, and how to write them .....	14
§. 5. Arrangement of characters in books, punctuation, &c. ....	34
§. 6. On writing the characters .....	36

#### Sect. II. *The forms of expression.*

§. 1. Preliminary remarks .....	40
§. 2. On nouns and their formation .....	41
§. 3. On adjectives and their formation .....	55
§. 4. The numerals .....	60
§. 5. The pronouns .....	63
§. 6. The verb .....	69
§. 7. The substantive verbs .....	77
§. 8. Mood and tense .....	79
§. 9. The adverbs .....	84
§. 10. The prepositions .....	91
§. 11. The conjunctions .....	93
§. 12. The interjections and other particles .....	95

### CHAP. II. SYNTAX.

#### Sect. I. *On simple constructions.*

§. 1. Preliminary remarks .....	97
§. 2. General rules relating to the position of words .....	97
§. 3. The construction of simple terms .....	99

§. 4. The principles involved in the grouping of words.....	102
§. 5. The uncommon use of certain words in phraseology.....	103
§. 6. The modifications and relations of the parts of speech .....	105
§. 7. The syntax of the particles .....	142
I. Attributive particles .....	142
II. Connective particles .....	147
III. Affirmative particles .....	152
IV. Negative particles .....	158
V. Adversative particles .....	162
VI. Causative particles .....	165
VII. Conditional particles .....	167
VIII. Illative particles .....	169
IX. Interrogative particles .....	169
X. Dubitative particles .....	173
XI. Intensitive particles .....	174
XII. Exclamatory particles .....	175
XIII. Euphonic particles .....	176

Sect. II. *On sentences.*

§. 1. Preliminary remarks .....	180
§. 2. The forms of the simple sentence .....	183
§. 3. The noun sentence .....	184
§. 4. The adjective sentence .....	184
§. 5. The adverbial sentence .....	185
§. 6. On complex sentences .....	187
§. 7. On compound sentences.....	188
§. 8. On figures of speech .....	188
§. 9. On varieties of style .....	189

## APPENDICES.

I. Examples of antithesis, repetition, &c., and select phraseology .....	191
II. A list of the Chinese family names ( <i>Pé-kiā sing</i> ) .....	201
III. A list of the dynasties, and the emperors, with dates .....	205
IV. A list of the characters in the <i>niēn-háu</i> , with a table of the <i>niēn-háu</i> ...212	212
V. A comparison of some of the Chinese dialects .....	225
VI. Tables of weights, monies, measures, and times .....	230

## PART II. CHINESE CHRESTOMATHY.

*A short introduction to Chinese literature.*

- Preliminary notices on the character, extent, and wants of Chinese literature.—Division of Chinese literature into (1) classical, (2) historical, (3) professional, (4) miscellaneous.—Another classification into ancient and modern literature.—The *Wu-king* or “Five classics.”—The *Yi-king*, the *Shu-king*, the *Shi-king*, the *Li-ki*, and the *Chien-tsü*.—The *Sze-shu* or “Four books.”—The *Ta-hiö* of *Tsang-tsü*.—The *Chung-yüng* of *K'üng-tsü*.—The *Lén-yü* of *K'üng-tsü*.—The *Méng-tsü* (first and second).—The commentator *Chü-fu-tsü*.—The *Chou-li*.—*Hiau-king*.—*Ts'u-tsü*.—*Shan-hai-king*.—*Sze-ma-tsien*.—*Taú-tsü-king*.—The *Shi-tsü*.—(1) *Lau-tsü*.—(2) *Chuang-tsü*.—(3) *Siu-tsü*.—(4) *Li-tsü*.—(5) *Kwan-tsü*.—(6) *Han-fü-tsü*.—(7) *Hwei-nan-tsü*.—(8) *Yüng-tsü*.—(9) *Wen-chüng-tsü*.—(10) *Ho-kw'an-tsü* ..... Pages 3–8.
- List of Chinese works arranged in classes: (1) Ethics, politics, and mental science. (2) Mathematics and astronomy. (3) Language and the meanings of words. (4) Jurisprudence. (5) Medicine and *materia medica*. (6) History and statistics. (7) Biographical notices. (8) Geography, topography, &c. (9) Mythology. (10) Poetry. (11) Painting, engraving, &c. (12) The drama. (13) Works of fiction. (14) Agriculture and weaving. (15) Encyclopædias and compilations ..... Pages 9–18.
- The various styles of composition,—the *Kü-wün*, the *Wen-chang*.—Metrical composition in Chinese.—The different kinds of poetry ..... Pages 19, 20.
- List of the passages in the native character ..... Page 21.
- Extracts from native authors, in Roman letter, with English translations:—
- The *Shu-king* (text, pp. 1, 2) ..... Pages 22–27.
  - Epitaph of *Ki-tsü* (text, p. 2) ..... Pages 26–29.
  - Sze-shu* (text, pp. 3, 4, 5), *Lén-yü*, *Shang-mäng*, *Hiá-mäng*... Pages 28–35.
  - Shing-yü* (text, pp. 6, 7) ..... Pages 36–41.
  - Haú-küü chuén* (text, pp. 8–12) ..... Pages 40–51.
  - Shuoüü-hüü chuén* (text, pp. 13–16) ..... Pages 50–57.
  - San-kwo chü* (text, pp. 17–20) ..... Pages 58–66.
  - Æsop's Fables, translated (text, pp. 21, 22) ..... Pages 66–70.
  - Lin's letter to Queen Victoria, translated (text, pp. 23, 24) ... Pages 70–76.

## CONTENTS.

Supplementary treaty, translated (text, p. 25) .....	Pages 76-78.
A notice and a petition, translated (text, p. 26) .....	Pages 78-80.
Mandarin dialogues, translated (text, pp. 27-30) .....	Pages 80-86.
Extract from the <i>Ching-yin-tsüi-yau</i> , translated (text, p. 31) ...	Pages 86-88.
Epistolary style, translations (text, p. 32) .....	Pages 88-90.
Poetical extracts, translated (text, p. 33) .....	Pages 90-94.
Proverbs, translated (text, p. 34) .....	Pages 94-96.
Extracts from the <i>Ching-yin-tsüi-yau</i> , translated (text, litho. pp. 9, 10)	
	Pages 96-98.
Extract from the <i>San-kwo chü</i> , translated (text, litho. pp. 11-13)	Pages 98-103.
Æsop's Fables, translated (text, litho. p. 14) .....	Pages 104, 105.

**PART I.**

**CHINESE GRAMMAR.**



## CHAP. I. ETYMOLOGY.

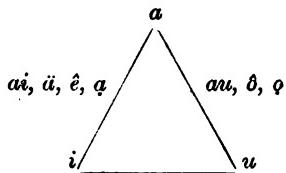
### SECT. I. ARTICULATE SOUNDS AND THEIR SYMBOLS.

#### §. 1. Elementary sounds and their orthography.

1. THE Chinese language does not possess, like the European languages, a series of letters with which to express elementary sounds; nor are figures employed to represent syllables merely, as in the syllabaries of the Japanese and Manchu languages. It is therefore necessary in the outset to lay before the student a clear system of orthography, in order that he may acquire as speedily as possible a correct pronunciation of the Chinese characters; and we propose making use of the Roman alphabet for this purpose.

2. The articulate sounds of the human voice are produced by the united action of the breath and the organs of speech, the lips, the tongue, and the larynx. As these organs are the same every where, the articulations of every language must partake of many sounds in common; and though they may be modified by the shape of the organs and other circumstances, they are fundamentally the same. It follows, therefore, that in learning a foreign tongue a consideration of the elementary sounds of the human voice, and the exhibition of them in that tongue, will facilitate the progress by placing the subject from the first upon a reasonable basis.

3. There are three primary vowel sounds, *a*, *i*, *u*, and from these the other vowels and the diphthongs spring \*. This fact has been proved by the absence of the *ɛ* and *ɔ* in the Sanskrit, and by the vowels of the Hebrew in its ancient form being only *א aleph*, *ו yod*, and *ו vav*. These primary or fundamental vowels, with the vowel-sounds derived from them, are thus exhibited:



a) By the union of *a* and *i* the diphthong *ai* is produced, as *ai* in *aisle*; then by gradually closing and contracting the organs we form the German *ă*, the flattened *a* in *shame*, and the open French *ē* in *forêt, même*; to these may be added *ă* with a dot beneath to represent the obscure sound like *ir, er*, and *o*, in *Sir, her, son*, respectively.

b) By the union of *a* and *u* the diphthong *au* is formed, as *ou* in *plough* or *au* in *Baum* (German); then by contraction we have *ă* long in *no, nos* (French); to which may be added *ă* with a dot beneath to represent the

\* It should be understood from the first that the pronunciation of these vowels is the German or Italian; *ah, ee, oo* in English.

sound of *o* in *order* or *au* in *clause*. In the ancient Arabic, *ai* and *au* were used instead of *e* and *o*. So in the Greek and Latin, *Kaīsar* became *Cæsar*, *θaūμa* in the Ionic dialect was *θāμa*, a case exactly similar to that which takes place in Chinese, and which will be found noticed under the Comparative Table of Dialects. The modern pronunciation of the French words *lait*, *mais*, *aussi*, illustrates the same facts, as does also the vulgar German *öch* for *auch*.

v) By uniting *i* and *u* we produce *ew* in *yew*, *hew*, *new*, &c.; and in like manner any variety of simple vowel sound or diphthongal compound may be formed with the three vowels *a*, *i*, *u* \*.

4. We shall employ the letters of the Roman alphabet to express Chinese sounds; and the student should make himself thoroughly acquainted with the system of orthography given below. An absolutely true pronunciation can only be attained by long and regular practice, by imitating a teacher, and by a residence among the Chinese; yet, by careful attention to the advice here given, considerable advance may be made with the aid of books alone.

T. T. Meadows, Esq., one of H. B. Majesty's Consuls in China, proposed a new orthography several years ago, and made some very just remarks on the *obscure vowel sounds*, with especial reference to their delicate modifications in the Pekin dialect. (See *Desultory Notes on China*. London: Allen, 1847.)

The variations however in the pronunciation of native scholars speaking the same dialect are many, whilst all are sufficiently correct. Just as distinctions may be drawn between the pronunciation of individual scholars in this country and considerable difference be found to exist in their pronunciation of single words; but to alter the spelling of English words because the letter *a* is sounded somewhat broader or made a little longer by one than by another, would lead to endless changes. To illustrate this point—the German *ü* is not the same as the English *a* in *shame* or *ay* in *play*, nor is the German *eu* accurately expressed by *oy* in *joy*, *toy*; yet these examples may stand in a Grammar for Englishmen, because each answers so nearly to the foreign sound as to be a sufficient guide to the pronunciation, though the French *é* in *même* and the *eui* in *feuille* correspond more nearly to the German *ü* and *eu*.

5. The quantity of each of the vowels in the following table is *long* in all positions which allow of it; that is to say, in some rare positions they will be short; as, for instance, when affected by the *jī-shīng* (902, 2291) or 'entering tone,' which is always designated by the ordinary mark *◦* for a short vowel.

The pronunciation of the short vowels is exemplified by the words enclosed in brackets.

The short *ö*, which should correctly be written with the dot beneath, will be without the dot, as the corresponding short of *ö* long rarely, if ever, occurs.

The equivalent of each vowel is also given according to Dr. Morrison's system of spelling, as the student will have to refer to his Dictionary.

---

\* For further information on this subject the student may refer to Karl F. Becker's *Organism der Sprache*; Jacob Grimm's *Geschichte der Deutschen Sprache*; and Wilhelm von Humboldt's work, *Über die Kawi Sprache*, vol. I. *Einleitung*.

*The system of orthography adopted.*

I. The vowels, simple and combined.		
Form.	Morr.	The value of each illustrated by examples.
i i	e eih	i in <i>police</i> ; i in <i>wir</i> (Germ.); i in <i>aussi</i> (Fr.); (bit.)
ɛ ɛ	ay ih	a in <i>lame</i> ; ă in <i>fähig</i> (Germ.); ɛ in <i>même</i> (Fr.); (bet.)
a a	a ah	a in <i>father</i> ; a in <i>darf</i> (Germ.); a in <i>pas</i> (Fr.); (bät.)
ɑ ɑ	d uh	a in <i>organ</i> ; e in <i>haben</i> (Germ.); ue in <i>que</i> (Fr.); (bit.)
o o	o ɔ	o in <i>no</i> ; o in <i>oder</i> (Germ.); ɔ in <i>côté</i> (Fr.); (nöt.)
ø	aw	(Canton D. and Shanghai D.) o in <i>order</i> ; aw in <i>law</i> .
ö	-	(Shanghai D.) ö in <i>Löwe</i> (Germ.); nearly œu in <i>sœur</i> (Fr.)
u ü	oo ûh	u in <i>rule</i> ; u in <i>du</i> (Germ.); ou in <i>vous</i> (Fr.); (bill.)
ü ÿ	eu ue	u in <i>lune</i> (Fr.); ü in <i>Mühe</i> (Germ.); (eu in <i>peut-être</i> )
io iə	eay ɛə	is in <i>pied</i> (Fr.); yea (Eng.); (yɛ in <i>yesterday</i> .)
ia iə	ea ɛə	ia in <i>lia</i> , <i>phia</i> (Fr.); ja (Germ.); (yə in <i>yankee</i> .)
io ið	ɛə	io in <i>million</i> (Fr.); (Shanghai D.); (yð in <i>yacht</i> )
iū iū	eu euh	eu in <i>yew</i> , <i>yew</i> ; (jū in <i>juchte!</i> (Germ.))
ei	ei	ei in <i>sein</i> (Germ.); ie in <i>pie</i> (Eng.)
eu	ow	e + u, peculiar. French MSS. would have éou.
ai	ae	ai in <i>aisle</i> ; so iai=ea in Morr.
au	au	ow in <i>cow</i> ; au in <i>Frau</i> (Germ.); so iau=eau in Morr.
oi	oy	(Canton D.) oi in <i>voice</i> .
ui	uy	(Canton D.) u + i; ui in <i>ruin</i> .
ii	uy	eui in <i>feuille</i> (Fr.); eu in <i>Boute</i> (Germ.)

II. The consonants, single and combined.		
Form.	Morr.	The value of each illustrated by examples.
b	-	as in English, not in Mand. D. (in Shang. D. and Hok. D.)
ch	ch	ch in <i>hatch</i> ; chw in <i>hatchway</i> ; chh in <i>catch him</i> .
d	-	(Shang. D. Ningpo D. &c.) as in English; dj=Eng. j.
f	f	f in <i>fit</i> . The tone in some dialects changes it to v.
g	g	g in <i>good</i> always, never g in <i>gin</i> .
h	h	h in <i>heart</i> ; before i and ü it is a strong aspiration, nearly sh.
j	j	j in <i>jeune</i> (Fr.); z in <i>azure</i> (Eng.); ju or jw.
k	k	k in <i>king</i> ; kw as qu in <i>queen</i> .
l	l	l in <i>line</i> ; lw as in <i>bulwark</i> .
m	m	m in <i>mine</i> ; mw as in <i>homeward</i> .
n	n	n in <i>nine</i> ; nw as in <i>inward</i> ; ng in <i>anger</i> .
p	p	p in <i>pine</i> .
r	r	r in <i>run</i> ; rather more rolling than the English r.
s	s	s in <i>see</i> ; sw as in <i>swain</i> .
sh	sh	sh in <i>shine</i> ; shw as in <i>a rash wish</i> .
t	t	t in <i>tiny</i> ; tw as in <i>twist</i> ; ts as in <i>wits</i> ; tow as in <i>Cotswold</i> .
v	-	v in <i>vine</i> (Shang. and Ning. D.)
w	w	w in <i>way</i> , or v in <i>vine</i> .
y	y	y in <i>you</i> .
z	z	z in <i>squeeze</i> , sz=s+z, i. e. the hissing sound of s, then the buzzing sound of z, and in tz=ts+z.

## 6.

## Exercise for reading.

*Ts'ing ts'āu k'i lai, kiáu hái-tsé-mán, saú-saú tí, kiaú-kiaú huoā, gaú shwúi sì lién, paú wán háu ch'a k'i-k'i; mū-yiù sz tí shi-heú, k'ān-k'ān shú sié-sié tsé; sān-liáng-kó sz-wən páng-yiù, tsé kó shi, hiá kó weí-kí, kiái-kiái mán-qr. tsé k'ò-r kwó-tí jí-tsé lián.*

§. 2. *Syllables and their intonation.*

7. After having thus considered elementary sounds and the symbols suited to express them, we naturally proceed to view them as they are united to form syllables. The characters of the Chinese do not represent elementary sounds or articulations, but each character stands for an entire syllable. The syllable then in Chinese is simply the *name* given to a symbol; that is, each character is expressed by a syllable, the sound of which cannot be discovered from the composition or formation of the character. In fact, the same characters have different names in the different provinces in which they are read, just as the Arabic numerals are called by different names in the various states of Europe and Asia.

8. Every syllable in the Court dialect ends with a vowel or nasal, but commonly with a vowel. The dialectic peculiarities may be seen in the Comparative Table.

9. The Chinese divide the syllable into two parts, the initial and the final; and they define the pronunciation of characters by a process called *fàn-tsé*

反切 'to cut off in opposite directions,' thus the initial of the syllable *ke* may be taken and the final of the syllable *mung*, and they together constitute the syllable *kung*. In K'anghi's Dictionary the pronunciation of characters is always explained in this way; e. g. the sound of the character 正 is explained thus: *chi shing tsé*, *chi* and *shing* being cut in the above way into *ch-ing*, which is the pronunciation of the character *ching*.

10. The number of different Chinese syllables is between four and five hundred. In the Mandarin or Court dialect—the *Kwān-huá* 官話—there are four hundred and ten syllables, besides those with aspirates, as *thien* or *t'ien*. They are here arranged in alphabetic order, and the student will do well to read them as an exercise in orthoëpy.

Table of the syllables in the *Kwān-huá*.

1 a	13 ché	25 chíü	37 fu	49 gó	61 hiá	73 hiún
2 an	14 chen	26 chung	38 fü	50 hai	62 hiai	74 hiung
3 qr	15 cheu	27 chwoa	39 fung	51 han	63 hiang	75 ho
4 au	16 chi	28 chwai	40 gai	52 han	64 hiau	76 hɔ
5 cha	17 chí	29 chwang	41 gan	53 hang	65 hié	77 hu
6 chá	18 chin	30 fá	42 gan	54 häng	66 hien	78 hii
7 chai	19 ching	31 fan	43 gang	55 hau	67 hin	79 hü
8 chan	20 chö	32 fän	44 ganz	56 hë	68 hing	80 hung
9 chyen	21 chu	33 fang	45 gau	57 heu	69 hië	81 hwa
10 chang	22 chü	34 feu	46 geu	58 hi	70 hiu	82 huä
11 chau	23 chü	35 fi	47 gë	59 hë	71 hiü	83 huai
12 che	24 chuen	36 fo	48 go	60 hia	72 hiuen	84 huän

85 <i>hwan</i>	132 <i>kiun</i>	179 <i>hi</i>	226 <i>niō</i>	273 <i>shā</i>	319 <i>swan</i>	365 <i>tou</i>
86 <i>hwang</i>	133 <i>kiung</i>	181 <i>hung</i>	227 <i>niū</i>	274 <i>shai</i>	320 <i>sz</i>	366 <i>tsü</i>
87 <i>hwqng</i>	134 <i>ko</i>	182 <i>kwān</i>	228 <i>no</i>	275 <i>shan</i>	321 <i>ta</i>	367 <i>tsü</i>
88 <i>hwō</i>	135 <i>kō</i>	183 <i>ma</i>	229 <i>nō</i>	276 <i>shən</i>	322 <i>td</i>	368 <i>tsü</i>
89 <i>hwü</i>	136 <i>ku</i>	184 <i>mō</i>	230 <i>nu</i>	277 <i>shang</i>	323 <i>tai</i>	369 <i>tsüi</i>
90 <i>hwüi</i>	137 <i>kü</i>	185 <i>mai</i>	231 <i>nü</i>	278 <i>shau</i>	324 <i>tan</i>	370 <i>tsung</i>
91 <i>i</i>	138 <i>kü</i>	186 <i>man</i>	232 <i>nül</i>	279 <i>she</i>	325 <i>tən</i>	371 <i>tsuwan</i>
92 <i>jgn</i>	139 <i>kü</i>	187 <i>mən</i>	233 <i>nüi</i>	280 <i>shē</i>	326 <i>tang</i>	372 <i>tsz</i>
93 <i>jang</i>	140 <i>kung</i>	188 <i>mang</i>	234 <i>nung</i>	281 <i>shen</i>	327 <i>taqng</i>	373 <i>tu</i>
94 <i>jau</i>	141 <i>kwa</i>	189 <i>məng</i>	235 <i>nwan</i>	282 <i>shew</i>	328 <i>tau</i>	374 <i>til</i>
95 <i>je</i>	142 <i>kwd</i>	190 <i>maru</i>	236 <i>o</i>	283 <i>shi</i>	329 <i>te</i>	375 <i>tiü</i>
96 <i>je</i>	143 <i>kwai</i>	191 <i>me</i>	237 <i>ø</i>	284 <i>shī</i>	330 <i>teu</i>	376 <i>tung</i>
97 <i>jen</i>	144 <i>kwān</i>	192 <i>mē</i>	238 <i>pa</i>	285 <i>shin</i>	331 <i>ti</i>	377 <i>twan</i>
98 <i>jeu</i>	145 <i>kwgn</i>	193 <i>mei</i>	239 <i>pā</i>	286 <i>shing</i>	332 <i>ti</i>	378 <i>ung</i>
99 <i>jt</i>	146 <i>kwang</i>	194 <i>meu</i>	240 <i>pai</i>	287 <i>shō</i>	333 <i>tian</i>	379 <i>wa</i>
100 <i>jn</i>	147 <i>kwogny</i>	195 <i>mi</i>	241 <i>pan</i>	288 <i>shu</i>	334 <i>tie</i>	380 <i>wā</i>
101 <i>jing</i>	148 <i>kwei</i>	196 <i>mi</i>	242 <i>pən</i>	289 <i>shū</i>	335 <i>tië</i>	381 <i>wai</i>
102 <i>jō</i>	149 <i>kwo</i>	197 <i>miau</i>	243 <i>pang</i>	290 <i>shwa</i>	336 <i>tien</i>	382 <i>wan</i>
103 <i>ju</i>	150 <i>kwo</i>	198 <i>mie</i>	244 <i>pqng</i>	291 <i>shwā</i>	337 <i>ting</i>	383 <i>wən</i>
104 <i>jl</i>	151 <i>kwd</i>	199 <i>mien</i>	245 <i>pau</i>	292 <i>shwai</i>	338 <i>tiu</i>	384 <i>wang</i>
105 <i>juen</i>	152 <i>la</i>	200 <i>min</i>	246 <i>pē</i>	293 <i>shwang</i>	339 <i>to</i>	385 <i>wei</i>
106 <i>jti</i>	153 <i>lā</i>	201 <i>ming</i>	247 <i>pei</i>	294 <i>shwō</i>	340 <i>tō</i>	386 <i>vi</i>
107 <i>jung</i>	154 <i>lai</i>	202 <i>miu</i>	248 <i>peu</i>	295 <i>shwüi</i>	341 <i>td̄</i>	387 <i>wo</i>
108 <i>kai</i>	155 <i>lan</i>	203 <i>mo</i>	249 <i>pi</i>	296 <i>si</i>	342 <i>tsai</i>	388 <i>wō</i>
109 <i>kan</i>	156 <i>lān</i>	204 <i>mo</i>	250 <i>pī</i>	297 <i>si</i>	343 <i>tsan</i>	389 <i>wu</i>
110 <i>kqn</i>	157 <i>lang</i>	205 <i>mu</i>	251 <i>pian</i>	298 <i>siang</i>	344 <i>tsən</i>	390 <i>wū</i>
111 <i>kang</i>	158 <i>lāng</i>	206 <i>mū</i>	252 <i>pie</i>	299 <i>siau</i>	345 <i>tsang</i>	391 <i>ya</i>
112 <i>kqng</i>	159 <i>lau</i>	207 <i>mung</i>	253 <i>pien</i>	300 <i>sie</i>	346 <i>tsəng</i>	392 <i>yā</i>
113 <i>kau</i>	160 <i>lē</i>	208 <i>mwān</i>	254 <i>pin</i>	301 <i>sie</i>	347 <i>tsən</i>	393 <i>yai</i>
114 <i>ke</i>	161 <i>leu</i>	209 <i>na</i>	255 <i>ping</i>	302 <i>sien</i>	348 <i>tsə</i>	394 <i>yən</i>
115 <i>keu</i>	162 <i>li</i>	210 <i>nd</i>	256 <i>piu</i>	303 <i>sin</i>	349 <i>tsəu</i>	395 <i>yang</i>
116 <i>ki</i>	163 <i>li</i>	211 <i>nai</i>	257 <i>po</i>	304 <i>sing</i>	350 <i>toi</i>	396 <i>yau</i>
117 <i>ki</i>	164 <i>liang</i>	212 <i>nan</i>	258 <i>pō</i>	305 <i>siō</i>	351 <i>toi</i>	397 <i>ye</i>
118 <i>kia</i>	165 <i>liar</i>	213 <i>nən</i>	259 <i>pu</i>	306 <i>siu</i>	352 <i>tsiāng</i>	398 <i>yē</i>
119 <i>kid</i>	166 <i>liē</i>	214 <i>nang</i>	260 <i>pū</i>	307 <i>siü</i>	353 <i>tsiāu</i>	399 <i>yen</i>
120 <i>kiai</i>	167 <i>lion</i>	215 <i>nqng</i>	261 <i>pung</i>	308 <i>siuen</i>	354 <i>tsiē</i>	400 <i>yē</i>
121 <i>kiang</i>	168 <i>lin</i>	216 <i>naru</i>	262 <i>pwan</i>	309 <i>siun</i>	355 <i>tsiē</i>	401 <i>yin</i>
122 <i>kiar</i>	169 <i>ling</i>	217 <i>neu</i>	263 <i>qd</i>	310 <i>so</i>	356 <i>tsien</i>	402 <i>ying</i>
123 <i>kie</i>	170 <i>liō</i>	218 <i>ni</i>	264 <i>sai</i>	311 <i>so</i>	357 <i>tsin</i>	403 <i>yiu</i>
124 <i>kiē</i>	171 <i>liu</i>	219 <i>nī</i>	265 <i>səm</i>	312 <i>su</i>	358 <i>tsing</i>	404 <i>yō</i>
125 <i>kién</i>	172 <i>liū</i>	220 <i>niāng</i>	266 <i>sqn</i>	313 <i>sü</i>	359 <i>tsiō</i>	405 <i>yū</i>
126 <i>kin</i>	173 <i>liuon</i>	221 <i>niau</i>	267 <i>sang</i>	314 <i>sü</i>	360 <i>tsiu</i>	406 <i>yü</i>
127 <i>king</i>	174 <i>lo</i>	222 <i>niē</i>	268 <i>sqng</i>	315 <i>sü</i>	361 <i>tsiuen</i>	407 <i>yü</i>
128 <i>kiō</i>	175 <i>lō</i>	223 <i>nien</i>	269 <i>sau</i>	316 <i>sün</i>	362 <i>tsiun</i>	408 <i>yuen</i>
129 <i>kiu</i>	176 <i>lu</i>	224 <i>nin</i>	270 <i>se</i>	317 <i>sung</i>	363 <i>tso</i>	409 <i>yün</i>
130 <i>kiil</i>	177 <i>lü</i>	225 <i>ning</i>	271 <i>seu</i>	318 <i>süi</i>	364 <i>tsō</i>	410 <i>yung</i>
131 <i>kiuon</i>	178 <i>lü</i>		272 <i>sha</i>			

11. The syllable *qr* (No. 3. of the preceding list) is variously spelt by Morrison and others *urh*, *eul*, *'ll*, *irr*, *rū*. It represents a peculiar sound, probably of modern origin, as it is not found in the Imperial Dictionary of *Kanghi* 康熙字典. The characters it expresses are called *i* in the Canton and some other dialects, and it rhymes with *i* in the *Shi-king* 史記 or Classic Odes.

12. The articulate sounds in every language must have preceded the written character. There is no positive proof that the syllabic sounds in present use in China are of very great antiquity, though this may be inferred from one or two facts. *a.* The two hundred and fourteen elementary characters called *Radicals*, contain one hundred and fifty of the above-mentioned four hundred syllables; and this is a large proportion unless we suppose that they had those sounds attached to them in a very early stage of the language, when, as yet, but few other characters had been invented.

*b.* The *Primitives*, one thousand seven hundred in number, another set of elementary characters, which, with the Radicals, make up the body of material out of which the thirty or forty thousand characters have been constructed, contain nearly every syllable found in the language.

*c.* Ancient poetry also goes to prove the antiquity of the present oral system, by the rhymes in the *Shi-king*. Some of these odes are very ancient. One of them, on the marriage of *Wen-wang* 文王, a celebrated emperor, father of the *Ch'u* 周 family, and which was without doubt written at that period, leads us back three thousand years, or about two hundred years before the reputed date of Homer \*.

13. Every syllable in Chinese is uttered with a certain intonation or modulation of the voice, which is commonly called its 'tone' by Europeans; by natives the tone is called *Shing-yin* 韶音, i. e. *tone-sound* (v. 2291).

14. The tones are of essential service in adding distinctness to the expression; in many cases a phrase would be quite unintelligible without its proper tones, and often convey an entirely different idea from the one intended.

15. The difficulty of learning these tones has been much exaggerated, and the published opinions of some who had a right to be heard on subjects connected with the Chinese language, have tended to confirm misconceptions. We shall here endeavour to state clearly their nature, and give directions for their acquirement.

16. In the first place, the tones are not mere *accents* or the elevated utterance of syllables in words, nor *accent*, as when we speak of the French accent, Scotch accent, a point in which every language differs, nor the wayward and uncertain intonation of words and phrases as we hear frequently in animated dialogue and oratory; but they are certain fixed intonations, peculiar to each character when uttered, and they change only when euphony would be disturbed by their accustomed sound being retained.

17. The Chinese *Shing-yin* are from *four* to *eight* of these latter intonations proper to the language of the orator, and they add as much force and vigour to the Chinese tongue as they do to our own. Only one of them is peculiar and uncommon, and this is a sort of whine or drawl; but in union with others in the same word it assimilates in some degree to the general or predominating tone, and so loses its unpleasant sound.

\* V. Marshman's *Clavis Sinica*, pp. 83, 84, etc.

18. The number of the tones appears to have been four in the first instance, but in the various dialects of China they rise to seven and eight. They are as follows:

1. The *p'ing-shīng* 平 (2291) 'even, level tone.' —
2. The *shàng-shīng* 上 (2291) 'rising tone.' \
3. The *k'ú-shīng* 去 (2291) 'departing tone.' /
4. The *jí-shīng* 入 (2291) 'entering tone.' \

By uttering these four at a low pitch of the voice and then at a higher, eight different intonations are produced; those pitched high being denominated *shàng* 上 'upper,' and those pitched low being called *hiá* 下 'lower.'

19. The Mandarin dialect, or *Kwan-huá*, acknowledges five of these tones, the whole of the upper series and the first of the lower. In common parlance they are called, 1. *P'ing*, 2. *shàng*, 3. *k'ú*, 4. *jí*, and 5. *hiá-p'ing*.

20. The *Shàng-p'ing-shīng* is the 'upper even tone,' and may be illustrated by the sound of calling to a person at some distance, thus: '*John, fetch my horse,*' the syllables in Italicics expressing the tone.

21. The *Shàng-shàng-shīng* or 'upper rising tone' agrees nearly with our tone of the final syllable in an interrogation with surprise, 'Will he say that now?' 'Can he come, eh?' The voice is first depressed and then suddenly raised.

22. The *Shàng-k'ú-shīng* or 'upper descending tone' is well illustrated by a phrase of exclamation with scorn or reproach.

23. The *Shàng-jí-shīng* or 'upper entering tone' is equivalent to the short abrupt utterance in such a phrase as 'tit for tat,' without pronouncing the final letters. In the Peking dialect this tone is changed into the *k'ú-shīng*.

24. The *Hiá-p'ing-shīng* or 'lower even tone' is similar to the corresponding upper one, but is pitched *lower*, as in the tone of a direct reply to a question, 'Yes,' 'No,' 'Who fetched it?' '*John*'

25. The *Hiá-shàng-shīng* or 'lower rising tone' is very much like the Scotch accent, the voice is depressed and quickly raised again. This tone and the remaining three are not recognised in the Mandarin dialect, and will therefore not be explained here. The student is referred for further information on the subject of the tones to the works of Dyer, Medhurst, Bridgman, and Edkins, all of whom have taken great pains to elucidate them.

26. The diacritical marks used by the early Jesuits to distinguish the tones we shall employ in this work. They are as follows: - ' ' ~ ^ 1. *P'ing*, 2. *shàng*, 3. *k'ú*, 4. *jí*, 5. *hiá-p'ing*; placed above the vowel of the syllable to be intonated thus, *tā, tā, tā, tā, tā*.

27. The following passages are intended to illustrate the character of tones. The numbers attached to the words, and the diacritical marks also, refer to the tones employed in the pronunciation of them.

I. "Thère I sāw Rhadamâthus (5), one of the judges of the dead, seated

at his tribunal (5). He interrogated each separately. 'Mādām' (1), says he, to the first of them, 'you have been upon the earth above fifty years; what have you been doing there all this while?' 'Doing!' (2), says she, 'really I don't know what I've been doing!'" *Guardian*, No. 158.

II. LEAR. But goes this with thy heart? (2)

CORDELIA. Ay, good my lord.

LEAR. So young, and so untender?

COR. So young, my lord, and true (5).

LEAR. Let it be so.—Thy truth then be thy dower;  
For, by the sacred radiance of the sun;  
The mysteries of Hécate, and the night;  
By all the operations of the orbs (3),  
From whom we do exist and cease to be;  
Here I disclaim all my paternal care,  
Propriety and property of blood,  
And as a stranger to my heart and me  
Hold thee, from this, for ever.

KENT. Good my liege—

LEAR. Peace, Kent!

Come not betwixt the dragon and his wrath:

I lov'd her most, and thought to set my rest

On her kind nursery.—Hence, and avoid my sight.

SHAKESPEARE, *King Lear*, Act I. Sc. 2.

28. The Chinese sometimes distinguish the tone of a syllable by a mark placed at the corner of the character, but not generally. As each character is inscribed in a square, the four corners serve as positions for tone-marks in the order shown here: 

29. The tone of a character is sometimes changed to show that it has an uncommon meaning or that its relation to the sentence is altered; thus nouns become verbs, and adjectives become nouns, but not by any constant rule: *chù* 主 'a lord' becomes *chú* 'to rule;' *ǒ* or *gō* 好 'bad' becomes *wú* or *hú* 'to hate;' *shàng* 上 'upper' becomes *sháng* 'to go up, ascend;' *chóng* 重 'heavy' becomes *chòng* 'to repeat.' In such cases a small circle called *kiuéñ* (1282) is placed at one corner of the character to intimate the change.

30. The Chinese aspirate many of their syllables very strongly, and the absence of the aspiration nearly always renders the phrase unintelligible. For example, *kai* 肯 'ought,' but *k'ai* 開 'to open.' We shall express the aspiration by the Greek *spiritus asper* (''). When the letter *h* is used it will be understood to be a very strong aspiration; thus *hai* 海 'the sea' is pronounced as if written with the German guttural *ch*, *chäi*.

31. The Chinese are accustomed to arrange the characters in Dictionaries according to the *final sounds* of the syllables which they represent; thus, *sion*, *lion*, *mion*, *kien*, &c., come together as they rhyme with each other, and then they follow according to the *tones*, *p'ing*, *shàng*, *k'ú*, *jí*. In the Canton dialect there is a Dictionary of this kind, in which the syllables are arranged in thirty-three classes according to their terminations. The first of the series is *sien*; and the syllables which rhyme with this are taken through the four tones of both upper and lower series. The practice of reading these syllables after a native instructor, in the order of the tones, will be advantageous to the student: thus, *sien*, *sien*, *sien*, *sie*; and then, as a second exercise, he should select dissyllabic and trisyllabic combinations whose sequences as regards tone are similar.

32. The following table will show what we mean by sequence in tone, and the accompanying exercises will serve to accustom the student to practical intonation.

	<i>P'ing</i>	<i>Shàng</i>	<i>K'ú</i>	<i>Jí</i>	<i>Hia-p'ing</i>
<i>P'ing</i>	1 - -	2 - -	3 - ,	4 - ~	5 - ^
<i>Shàng</i>	6 ` -	7 ` -	8 ` ,	9 ` ~	10 ` ^
<i>K'ú</i>	11 / -	12 / -	13 / ,	14 / ~	15 / ^
<i>Jí</i>	16 v -	17 v -	18 v ,	19 v ~	20 v ^
<i>Hia-p'ing</i>	21 ^ -	22 ^ -	23 ^ ,	24 ^ ~	25 ^ ^

From this it appears that twenty-five combinations of tones may be formed, though some occur more frequently than others. We shall now give several combinations intoned according to the numbers in the table:

1. *kīn-t'iēn* 'to-day';<sup>a</sup> *kīng-fū* 'work';<sup>c,d</sup> *siāng-kīng* 'Mr., Sir.'<sup>e,f</sup>
2. *tō-shāu* 'how many';<sup>g,h</sup> *t'iēn-chū* 'God';<sup>b,i</sup> *gān-tiēn* 'favour.'<sup>j,k</sup>
3. *sāng-i* 'trade, business';<sup>l,m</sup> *chī-taú* 'to know';<sup>n,o</sup> *i-kiú* 'as before.'<sup>p,q</sup>
4. *i-fū* 'clothes';<sup>r,s</sup> *shēu-shī* 'to collect together';<sup>t,u</sup> *sāng-jí* 'birthday'.<sup>v</sup>

\* The word used by the Romanists.

<sup>a</sup> 今	<sup>b</sup> 天	<sup>c</sup> 工	<sup>d</sup> 夫	<sup>e</sup> 相	<sup>f</sup> 公	<sup>g</sup> 多	
<sup>h</sup> 少	<sup>i</sup> 主	<sup>j</sup> 恩	<sup>k</sup> 典	<sup>l</sup> 生	<sup>m</sup> 意	<sup>n</sup> 知	<sup>o</sup> 道
<sup>p</sup> 已	<sup>q</sup> 久	<sup>r</sup> 衣	<sup>s</sup> 服	<sup>t</sup> 收	<sup>u</sup> 拾	<sup>v</sup> 日	
<sup>c</sup>							

5. *shū-fāng* 'a library';<sup>a b</sup> *ēz-wqn* 'polished, refined';<sup>c d</sup> *kūn-ts'üng*  
'to follow.'<sup>e f</sup>
6. *tā-sarī* 'to sweep';<sup>g h</sup> *tā-t'ing* 'to listen';<sup>g i</sup> *tièn-hiāng* 'to kindle  
incense.'<sup>j k</sup>
7. *lǎu-tez* 'the old one, father';<sup>l m</sup> *yìn-tsìu* 'to drink wine';<sup>n o</sup> *tù-chàn*  
'land produce.'<sup>p q</sup>
8. *hò-kí* 'an assistant';<sup>r s</sup> *ts'au-fán* 'morning rice, breakfast';<sup>t u</sup> *tàng-héu*  
'to wait for.'<sup>v w</sup>
9. *weì-kiǔ* 'hardship';<sup>x y</sup> *tà-fù* 'to send';<sup>g z</sup> *yèn-mù* 'the eyes.'<sup>a b</sup>
10. *taù-ch'á* 'to pour out tea';<sup>c d</sup> *wàng-nien* 'last year';<sup>e f</sup> *tièn-i-eú*  
'to nod.'<sup>j g</sup>
11. *wài-piēn* 'outside';<sup>h i</sup> *chóng-huā* 'to plant flowers';<sup>j k</sup> *paú-chī*  
'to inform.'<sup>l m</sup>
12. *ché-lí* 'here';<sup>n o</sup> *sí-siàng* 'to think of carefully';<sup>p q</sup> *sháng-mà* 'to  
mount a horse.'<sup>r s</sup>
13. *fi-yáng* 'expenses';<sup>t u</sup> *yú-pí* 'to prepare beforehand';<sup>v w</sup> *kaú-sú*  
'to inform.'<sup>x y</sup>
14. *lóng-shā* 'to kill';<sup>z a</sup> *héu-shí* 'liberal';<sup>b c</sup> *kí-lí* 'strength.'<sup>d e</sup>
15. *pí-mán* 'shut the door';<sup>f g</sup> *hiá-kí* 'to play at chess';<sup>h i</sup> *sí-teing*  
'affair.'<sup>j k</sup>
16. *tú-shū* 'to study';<sup>l e</sup> *fú-chī* 'to be mad';<sup>s m</sup> *chú-sāng* 'domestic  
animals.'<sup>n o</sup>
17. *ts'ō-ch'ù* 'to act as master';<sup>p q</sup> *kí-kuo* 'to bear fruit';<sup>r s</sup> *jí-tez* 'a  
day.'<sup>t u</sup>
18. *tā-yíng* 'to answer';<sup>u v</sup> *shuō-huá* 'talk';<sup>w x</sup> *ts'ō-pí* 'to blame.'<sup>y z</sup>

<sup>a</sup> 書	<sup>b</sup> 房	<sup>c</sup> 斯	<sup>d</sup> 文	<sup>e</sup> 跟	<sup>f</sup> 從	<sup>g</sup> 打
<sup>h</sup> 掃	<sup>i</sup> 聽	<sup>j</sup> 點	<sup>k</sup> 香	<sup>l</sup> 老	<sup>m</sup> 子	<sup>n</sup> 飲
<sup>p</sup> 土	<sup>q</sup> 產	<sup>r</sup> 移	<sup>s</sup> 計	<sup>t</sup> 早	<sup>u</sup> 飯	<sup>v</sup> 等
<sup>x</sup> 委	<sup>y</sup> 曲	<sup>z</sup> 發	<sup>á</sup> 眼	<sup>b</sup> 目	<sup>c</sup> 倒	<sup>d</sup> 茶
<sup>f</sup> 年	<sup>g</sup> 頭	<sup>h</sup> 外	<sup>i</sup> 邊	<sup>j</sup> 種	<sup>k</sup> 花	<sup>l</sup> 報
<sup>n</sup> 這	<sup>o</sup> 裏	<sup>p</sup> 細	<sup>q</sup> 想	<sup>r</sup> 上	<sup>s</sup> 馬	<sup>t</sup> 費
<sup>v</sup> 預	<sup>w</sup> 備	<sup>x</sup> 告	<sup>y</sup> 訴	<sup>u</sup> 弄	<sup>u</sup> 殺	<sup>u</sup> 厚
<sup>d</sup> 氣	<sup>e</sup> 力	<sup>f</sup> 閉	<sup>g</sup> 門	<sup>h</sup> 下	<sup>i</sup> 棋	<sup>j</sup> 事
<sup>r</sup> 讀	<sup>m</sup> 痴	<sup>n</sup> 蓄	<sup>o</sup> 生	<sup>p</sup> 作	<sup>q</sup> 主	<sup>r</sup> 結
<sup>ü</sup> 日	<sup>ü</sup> 答	<sup>ü</sup> 應	<sup>w</sup> 說	<sup>x</sup> 話	<sup>y</sup> 責	

19. *tuō-jī* 'yesterday';<sup>a b</sup> *tuō-k'ē* 'forthwith';<sup>c d</sup> *yǔ-fù* 'so much the more.'<sup>e f</sup>  
 20. *ch'ü-lai* 'going in and out';<sup>g h</sup> *hiō-fáng* 'a schoolroom';<sup>i j</sup> *yǐ-tóng* 'together.'<sup>k l</sup>  
 21. *nâng-kän* 'power';<sup>m n</sup> *jí-kìn* 'now';<sup>o p</sup> *nien-käng* 'age'<sup>q r</sup> (of a person).  
 22. *wén-hü* 'elegance of composition';<sup>s t</sup> *jí-tez* 'thus';<sup>o u</sup> *yad-shéu* 'to wave the hand.'<sup>v w</sup>  
 23. *míng-tez* 'name and title';<sup>x y</sup> *yáng-máu* 'countenance';<sup>z z'</sup> *k'i-kwái* 'marvellous.'<sup>b c'</sup>  
 24. *nán-shuō* 'difficult to say';<sup>d c'</sup> *fáng-ü* 'a house';<sup>j i'</sup> *míng-jí* 'tomorrow.'<sup>g b'</sup>  
 25. *hwüi-lai* 'to return';<sup>h i'</sup> *ch'ü-hü* 'tea-pot';<sup>j k'</sup> *nú-ts'ai* 'a slave.'<sup>l m'</sup>

33. The following may serve as an exercise for reading the different tones with the same syllable aspirated as well as unaspirated:

*Chāng* <sup>n</sup> 'chapter;' *ch'āng* <sup>o</sup> 'long;' *chàng* <sup>p</sup> 'palm of the hand;' *chóng* <sup>q</sup> 'a curtain;' *ch'óng* <sup>r</sup> 'constant;' *ch'óng* <sup>s</sup> 'to reward;' *ch'ī* <sup>t</sup> 'to know;' *ch'ī* <sup>u</sup> 'to point out;' *ch'ī* <sup>v</sup> 'to begin;' *ch'ī* <sup>w</sup> 'to come;' *ch'ī* <sup>x</sup> 'slow;' *ch'ung* <sup>y</sup> 'middle;' *ch'ung* <sup>z</sup> 'insect;' *ch'ung* <sup>z'</sup> 'to plant;' *fān* <sup>b</sup> 'to divide;' *fān* <sup>c</sup> 'flour;' *fān* <sup>d</sup> 'all;' *fān* <sup>e</sup> 'to reverse;' *fī* <sup>f</sup> 'not;' *fī* <sup>g</sup> 'to spend;' *fī* <sup>h</sup> 'fat;' *hō* <sup>i</sup> 'fire;' *hō* <sup>j</sup> 'what?' *hiüng* <sup>k</sup> 'an elder brother;' *hiüng* <sup>l</sup> 'a bear;' *hwü* <sup>m</sup> 'a flower;' *hwü* <sup>n</sup> 'to change;' *hwü* <sup>o</sup> 'flowery;' *ki* <sup>p</sup> 'a foundation;' *ki* <sup>q</sup> 'self;' *ki* <sup>r</sup> 'to remember, record;' *ki* <sup>s</sup> 'he, that;' *ki* <sup>t</sup> 'to insult;' *ki* <sup>u</sup> 'to begin.'

<sup>a</sup> 昨	<sup>b</sup> 日	<sup>c</sup> 即	<sup>d</sup> 刻	<sup>e</sup> 越	<sup>f</sup> 發	<sup>g</sup> 出
<sup>h</sup> 來	<sup>i</sup> 學	<sup>j</sup> 房	<sup>k</sup> 一	<sup>l</sup> 同	<sup>m</sup> 能	<sup>o</sup> 如
<sup>p</sup> 今	<sup>q</sup> 年	<sup>r</sup> 康	<sup>s</sup> 文	<sup>t</sup> 理	<sup>u</sup> 幹	<sup>w</sup> 手
<sup>x</sup> 名	<sup>y</sup> 字	<sup>z</sup> 容	<sup>z'</sup> 貌	<sup>b</sup> 奇	<sup>v</sup> 摆	<sup>o'</sup> 說
<sup>f</sup> 屋	<sup>g'</sup> 明	<sup>h'</sup> 回	<sup>i'</sup> 來	<sup>j'</sup> 茶	<sup>d'</sup> 難	<sup>m'</sup> 才
<sup>n</sup> 章	<sup>o</sup> 長	<sup>p</sup> 堂	<sup>q'</sup> 帳	<sup>r</sup> 常	<sup>t'</sup> 奴	<sup>u'</sup> 指
<sup>r'</sup> 始	<sup>s'</sup> 至	<sup>t'</sup> 遵	<sup>u'</sup> 中	<sup>v'</sup> 虫	<sup>b'</sup> 知	<sup>o''</sup> 粉
<sup>d''</sup> 凡	<sup>e''</sup> 反	<sup>f''</sup> 非	<sup>g''</sup> 費	<sup>h''</sup> 肥	<sup>j''</sup> 分	<sup>k''</sup> 兄
<sup>r''</sup> 熊	<sup>m''</sup> 化	<sup>n''</sup> 花	<sup>o''</sup> 華	<sup>p''</sup> 基	<sup>q''</sup> 何	<sup>r''</sup> 記
<sup>c</sup> 欺	<sup>u''</sup> 起					<sup>s</sup> 其

These will afford practice for the student in the regular sequences of *p'ing*, *shàng*, *k'ü*, and some others:

*t'sien-lì-king* 千里鏡 ‘thousand-mile-mirror—a telescope.’

*chan-shéu kian jin* 招手 叫人 ‘beckon with hand—call man.’

*gān-tièn tsüi lá* 恩典最大 his ‘favour very great.’

*t'ān-tsüi kuó wō* 貪酒過多 ‘desire wine passover much—he is too fond of wine.’

It remains for the student to collect phrases with the same consecutive tones, and to practise reading them aloud. Such short sentences may be found already marked with the proper tones in the body of this work.

### §. 3. Words and their composition generally.

34. Up to this point we have considered only the *sounds* and *syllables* of the Chinese, independent of any meaning that might be attached to them. We next turn to *words* as the expression of ideas. By a word is here meant one or more syllables, which, on being pronounced, convey but one signification; e. g. *jìn* 人 ‘man,’ *t'ieh-tsiaüng* 鐵匠 ‘a blacksmith.’

35. A word in Chinese *may* consist of *one* syllable, but from the want of grammatical inflexions, and from the limited number of syllables in use, a monosyllable is rarely intelligible when alone; it generally requires some adjunct to limit or strengthen its meaning. To illustrate this; *ti* 地 signifies ‘earth;’ *ti* 帝 ‘ruler;’ *ti* 弟 ‘younger brother;’ the syllables and tones of all these being alike, there is nothing to distinguish them when uttered, and it is only by some syllable or syllables being attached to them, that any notion is to be acquired from them. Thus in the phrase *t'iēn-ti* 天 | ‘heaven and earth,’ the meaning of the syllable *ti* becomes known by its juxtaposition with the syllable *t'iēn*. In *ti-fāng* | 方 ‘a place,’ the syllable *ti* ‘earth’ is limited by *fāng* ‘a square,’ making the compound to signify ‘locality, region’ merely. Again, *ti* ‘ruler,’ as a general term, is limited in the spoken language to ‘emperor’ by prefixing *huáng* 皇 ‘emperor,’ and is made to signify ‘God’ by prefixing *shang* 上 ‘upper.’ Then again, *ti* ‘younger brother’ is made intelligible at once to a Chinese by the addition of *hiüng* 兄 ‘elder brother;’ *hiüng-ti* meaning ‘brethren.’

36. When two or more syllables come together in the above way to form one word or phrase, though each syllable may have a distinct meaning of its own, the compound becomes in many cases a perfect word with a new meaning, varying according to the nature of the relation existing between the syllables of which it is composed. These syllables either represent (a) syno-

yms, as *yèn-mù* 眼目 'the eye,' *chūng-sin* 中心 'middle-heart—the centre,' *mèi-wěi* 末尾 'end-tail—the end,' where each is as much a dissyllable as *workhouse*, *washstand*, &c., in English; or they form (β) a phrase, as in *t'ien-ti* 'heaven and earth,' *k'ung máng* 孔孟 'Confucius and Mencius,' which amounts to enumeration of objects; or (γ) words of opposite meaning are united to form the general or abstract term implied by each, e. g. *hiāng-tí* 'elder brother, younger brother—brethren \*,' *tō-shàu* 多少 'many, few—quantity, or how many?' or (δ) one of the syllables stands as an attribute of the other, e. g. *shèng-jīn* 聖人 'holy-man—a sage, a philosopher,' *tá-huáng* 大黃 'great-yellow—rhubarb,' *k'ú-nièn* 去年 'gone year—last year,' or (ε) the two are in opposition, e. g. *shí-tsé* 石字 'shí, the character—the character shí' (stone), *jīn-kiā* 人家 'man-family—a person,' *k'í-jīn* 客人 'guest-man—a guest.' Similar unities may be formed by joining verbs which are synonymous or antithetical in meaning; and innumerable phrases of two and three syllables are constituted, by conventional usage, perfect words, their elements being inseparable. This subject will be found further explained in the section on the formation of nouns and verbs. The following English words and phrases will lead the student to anticipate what he may find in Chinese compounds: (a) *wire-worker*, *silver-smith*, *tin-man*, *plum-tree*, *cray-fish*, *lead-stone*, *the three kingdoms* (for the whole country), *churchwarden*, *feather-bed*, *sea-port*, *fox-hound*; (b) *to injure a man*, *to kill a man*, *to obey an order*.

37. From the above, however, it must not be inferred that Chinese words, thus formed, always remain in their original form when brought into construction in the sentence. The rhythm often causes the exclusion of one syllable from a word when the sense is unaffected by its absence. Thus *mù-a-tsín<sup>b</sup>* is 'mother-relation—mother,' *q'r-c-tsí<sup>d</sup>* is 'son-child—son,' 'to die' is *sz<sup>e</sup>*, and *sz<sup>e</sup>-liau<sup>f</sup>* means 'die-finish—died:' but in the expression 'The mother and son died together,' *tsín* and *q'r* and *liau* would be omitted for the reasons just given, and the expression would be *mù-a tsí<sup>d</sup> liangg-kó<sup>h</sup> yí-t'ungj sz<sup>e</sup>*, or *liau<sup>f</sup>* might be also attached.

38. The same principle of rhythm, which leads to the elision of one of two syllables in a word, under certain circumstances, also leads to the addition of a meaningless particle when the sound of the whole would be improved thereby. This fact is shown most clearly in the local dialects, each of which has euphonic particles peculiar to it.

\* Cf. the phrase 'The long and the short—all.'

<sup>a</sup>母 <sup>b</sup>親 <sup>c</sup>兒 <sup>d</sup>子 <sup>e</sup>死 <sup>f</sup>了 <sup>g</sup>兩  
<sup>h</sup>個 <sup>i</sup>一 <sup>j</sup>同

39. Although Chinese words are not built up from roots by the addition of terminations, nor modified by changes of the vowels in them, there are certain syllables which take the place of terminations, and these give nominal and verbal forms to the words they thus affect. We have called such syllables *formatives*. Among them are, *qra* 'child,' *tez*<sup>b</sup> 'son,' *t'eu*<sup>c</sup> 'head:' thus, *t'sio*<sup>d</sup>-*qra* 'sparrow-child—a sparrow, or any small bird;' *stāng-tez*<sup>b</sup> 'box-son—a chest;' *ji*<sup>e</sup>-*t'eu*<sup>c</sup> 'sun-head—the sun.' The subject will be found further explained in the next chapter.

#### §. 4. *The characters, and how to write them.*

40. We now come to the consideration of the symbols employed to express the sounds and syllables of this language. They are not merely arbitrary figures, but ideographic characters; they express notions rather than sounds. They are very ancient, and are unique in every point of view.

41. The inventor or originator of the characters is said to have been *Fū-hi*, or, with his proper title, *Tai-hau Fū-hi* 太昊伏羲 'the most illustrious *Fū-hi*' He was born in *Shen-si* 陝西 Prov., circ. B. C. 2200, and was the first of five ancient emperors (v. Table of Dynasties and Emperors, Appendix A.), and successor of the three mythical sovereigns. He built his capital, *K'ai-fung-fu* 開封府 in *Hu-nan* 河南 Prov., on the *Hwang-ho* 黃河 or 'yellow river.\*' *Fū-hi* taught his rude subjects the arts of domestic life; and he invented the eight diagrams, *pā-kua* 八卦, or combinations of whole and broken straight lines, as a substitute for the knotted cords used for recording events by one of his predecessors, *Sui-jin* + 煙人. *Fū-hi* also subsequently invented the *Liu-shu* 六書, or six classes of characters given below (44).

42. Another account is, that *Hwang-ti* 黃帝, the 3rd Emperor from *Fū-hi*, ordered *T'ang-hsi* 蒼梧, a man of extensive genius, and president of the Board of Historians, to work at the composition of the characters, and to follow the six rules of *Fū-hi*. One day, while walking by the river-side, he perceived some traces of birds' claws on the sand, and sat down to ponder on the Emperor's command. Some of the marks he copied on slips of bamboo with a pencil dipped in varnish. On his return home he multiplied the forms, always keeping in view the foot-prints of the birds, and thus produced five hundred and forty characters, which were called *nian-tez-wgn* 鳥字文 or 'bird-mark characters.'

\* A colony of Jews settled in this city in later times.

+ *Sui-jin* is said, by the Chinese, to have first discovered the use of fire.

<sup>a</sup>兒      <sup>b</sup>子      <sup>c</sup>頭      <sup>d</sup>雀      <sup>e</sup>箱      <sup>f</sup>日

43. But the father of letters in China was *Pai-shí* 係氏 'a scholar in the reign of *Ching-wáng* 正王 of the *Chou* 周 dynasty, circ. B. C. 1100. In his work it is stated that the greater part of the characters were originally hieroglyphic; but that for the sake of appearance and convenience they were gradually changed. See Morrison's Dictionary, vol. I. *Introduction*; Marshman's *Clavis Sinica*, pp. 15, 16; and *Kang-kien* 纲鉤, or the translation of this work by Père Mailla—*Histoire Générale de la Chine*, tom. I. pp. 19, 20.

44. The *Lü-shù*, mentioned above (41), deserve some notice. The names of them, with explanations, are here given in a tabular form.

No.	Name.	Meaning of name.	Technical name.	No. in each.
1	像形 <i>Siáng-hsing</i>	Similar-figure	Hieroglyphic	608
2	指事 <i>Chi-sz</i>	Indicating-thing	Significative	107
3	會意 <i>Hwüi-i</i>	Combining-ideas	Ideographic	740
4	轉註 <i>Chuēn-chú</i>	Inverting-signification	Antithetic	372
5	假借 <i>Kia-tsieh</i>	False-borrowed	Metaphorical	598
6	聲形 <i>Shing-hsing</i>	Sound-form	Phonetic	21,810

45. The following are illustrations of the above-mentioned six classes of characters. The modern forms are given as well as the ancient, that the student may be learning a few characters in every day use, while he sees the change which has taken place in the ancient hieroglyphic.

#### CLASS I. HIEROGLYPHIC.

Ancient.	○	☽	☶	☲	☲	☱	☱	☲	☱
Meaning.	'sun'	'moon'	'mountain'	'eye'	'child'	'horse'	'fish'	'tree'	'teeth'
Modern.	日	月	山	目	子	馬	魚	木	齒
Sound.	ji	yü	shän	mü	tzé	mä	yü	mü	chi

丁 *tung* represents 'a nail;' 弓 *k'ing* 'a bow;' 井 *ts'ing* 'a well;' 川 *ts'ing* 'a well;' and 川 *ch'üen* 'a stream;' 口 *k'eü* 'a mouth;' 火 *ho* 'fire;' and 氵 *shui* 'water.'

46. The second class includes those which indicate the meaning by their very form or composition.

## CLASS II. SIGNIFICATIVE.

Ancient.						
Meaning.	'dawn'	'evening'	'above'	'below'	'unite'	'middle'
Modern.						
Sound.	tān	sī	shàng	hà	tī	chūng

 chè represents a plant springing from the ground, 'to come out,'—the common character for this is ch'ü  'to go out'; 本 pən 'a root—beginning';  yü, something in the mouth, 'to say.'

47. The next class includes those which are formed by the union of two figures belonging to class I; and which together give rise to an idea, sometimes of an abstraction, sometimes the name of a real thing.

## CLASS III. IDEOGRAPHIC.

Ancient.						
Meaning.	'brightness'	'obstruction'	'forest'	'to see'	'to sit'	'to follow'
Modern.						
Sound.	míng	hiēn	lin	kiēn	tsō	tsóng

 paï (two hands) 'to salute'—the Chinese clasp their hands together in salutations—also 'to visit';  siü (heart and blood) 'pity'; 夜 yè (roof, man, dark) 'night.'

48. The following are specimens of the fourth class; they show by the inversion of the figures the antithetic significations which are attached to them. These inversions are, however, not so apparent in the modern characters as in the ancient hieroglyphic; and whenever the original elements of a compound are sought for, the ancient forms must be consulted \*.

1. The sun above the horizon.
2. The moon beginning to appear.
3. The common character is 合 hò 'to unite.'
4. The sun and moon together, suggesting the idea of brightness.
5. A tree in a doorway,—obstruction.
6. A man with a large eye,—seeing.
7. Two men on the ground,—sitting.
8. Two men following,—following.

\* An idea of the number of ancient forms for the same character may be obtained by reference to M. Callery's "Systema Phoneticon." Introduction, pp. 31—34. He there gives from twenty to forty different forms in the ancient character.

## CLASS IV. ANTITHETIC.

Ancient.						
Meaning.	'right-hand'	'left-hand'	'to cut off'	'to continue'	'body'	'body turned'
Modern.	右 <sup>1</sup>	左 <sup>1</sup>	斷 <sup>2</sup>	繼 <sup>3</sup>	身	月
Sound.	yū	taō	tuan̄	kī	shin̄	yin̄

49. The fifth class is more numerous than the preceding, as well as more important. All particles and proper names are included under this class. The usages with respect to these and the figurative meanings of words will be explained in the syntax and in the dictionary.

## CLASS V. METAPHORICAL.

Ancient.						
Meaning.	'mind'	'character'	'to imprison'	'peace'	'the world'	'ancient'
Modern.	心 <sup>4</sup>	字 <sup>5</sup>	囚 <sup>6</sup>	安 <sup>7</sup>	世 <sup>8</sup>	古 <sup>9</sup>
Sound.	sin̄	tēt	tsiū	gān̄	shí	kù

So 堂 t'ang 'a hall' is used for 'mother'; 室 shi 'a house,' for 'wife'; 午 shing 'the sun ascending,' for 'tranquillity'; 舉 hing 'to raise,' for 'to flourish.'

## CLASS VI. PHONETIC.

50. The sixth class, under which the great mass of characters are found, has been called *Phonetic*; because, in the characters classed under it, one part gives its own sound to the whole figure, and thus acts as a symbol of sound merely. This part does sometimes convey also its symbolic meaning as well as its sound. The number of really useful phonetic characters amounts to about one thousand and forty. These, when united to the two hundred

1. The 𠩺 and 𠩱 were not represented in the ancient form, but the figures for hand were reversed.

2. The modern character for this idea is tuān, with an axe by the side of the silk threads divided.

3. The modern character 忄 has silk added to strengthen the meaning.

4. Sin is the common word for heart in nearly all the senses in which this word is used in English;—mind, disposition.

5. This is a child under a roof, it means properly, *to produce*, but commonly, *a character*.

6. A man in an enclosure,—in prison, *to imprison*.

7. A woman under a roof,—sitting quiet at home, *peace, tranquillity*.

8. Three figures for ten,—thirty years, a generation, this generation, *the world*.

9. Ten and mouth,—through ten generations, *ancient*.

and fourteen elementary figures (the Radicals), produce from fifteen to twenty thousand derivatives (cf. 12 and 53).

記<sup>2</sup>, 起<sup>3</sup>, 忌<sup>4</sup>, 紀<sup>5</sup>, are all called *kì*, after 已<sup>1</sup> the common part.

言<sup>7</sup>, 放<sup>8</sup>, 坊<sup>9</sup>, 房<sup>10</sup>, are all called *fāng*, after 方<sup>6</sup> the common part.

固<sup>12</sup>, 苦<sup>13</sup>, 枯<sup>14</sup>, 姑<sup>15</sup>, are all called *kù*, after 古<sup>11</sup> the common part.

51. The Chinese division of the characters into classes has now been given and illustrated. The figures in the margin of the table (44) show the number of characters under each class. It will be seen that the ordinary process of forming new symbols is the sixth;—by adding to a character a figure, to convey a sound merely, a new symbol is formed, which has a name corresponding to its phonetic element. Thus the figure 丁 *ting* being added to the character 金 *kin* ‘metal,’ a new symbol, 钅 *ting* ‘a nail’ is produced; so, also, being added to 頁 *hië* ‘a head’ the symbol 𩫎 *ting* ‘a peak,’ or ‘top of any thing,’ is formed. By this ingenious plan any number of new characters might be created; one part of which would designate the generic notion of the new name, and the other would indicate the *sound* by which to call it. As an illustration of this:—A newly discovered insect or fish might be called *ling* by certain rude tribes who had never expressed the sound in writing, some character having this sound *ling* would be taken by a Chinese scholar and united to the generic word *chung* ‘insect,’ or *yù* ‘fish,’ as the case might be, and the new character, thus formed, would ever after be used as the proper name for that particular insect or fish \*.

52. The hieroglyphic element in the Chinese characters is not of frequent occurrence, that is to say, we find but a very limited number of characters whose meaning can be gathered from their formation out of simple significant rudiments; and though the hieroglyphic element may have prevailed in many characters under their primitive forms, it is now seldom to be traced through the changes which the characters have undergone. An enquiry into this branch of the Chinese would be very interesting, and would perhaps throw some light upon the acceptations of words at the present day, but as it is not of a directly practical nature it would be out of place here. The following is an example; the character 家 *kiā* ‘a family’ is composed of 宀 *miēn* ‘a roof’ placed above, and 犭 *shi* ‘a pig’ beneath; and these con-

---

1 *kì* ‘self,’ 2 with *worde*=to remember, 3 with *walk*=to rise up, 4 with *heart*=to fear, 5 with *silk*=to record; 6 *fāng* ‘a square,’ 7 with *words*=to enquire, 8 with a *blow*=to set free, 9 with *earth*=a dwelling, or a street, 10 with *dwelling*=a room; 11 *kù* ‘ancient’ (cf. 49, note 9), 12 in an enclosure=firm, constant, 13 with *grass*=bitter herbs, meton. for trouble, hardship, 14 with *wood*=a rotten tree, withered, 15 with *woman*=a matron, a lady.

\* The phonetic system of arrangement for lexicographical purposes has been adopted by M. Gallary in his work entitled “Systema Phoneticum Scripturæ Sinicæ.” 8vo. Macao, 1841.

stituent parts would lead to the erroneous impression that pigs under a roof was the original notion to be conveyed; but a Chinese authority, noticed by Dr. Schott, makes the figure below to consist of the character *jìn* 人 'man' placed in three different positions, and this would at once suggest the idea of a *family* †.

53. The elementary figures or characters are technically termed *radicals* and *primitives*. The *radicals*, which were formerly about five hundred in number, are now reduced to two hundred and fourteen; the *primitives* amount to about one thousand seven hundred in common use. These, with the radicals and the characters compounded with both classes, include nearly all the characters existing in Chinese.

54. The radicals have been sometimes denominated *keys*; but the term *radicals* is very suitable when we consider their meaning and use. They include the names of simple objects, natural and artificial, and serve as generic heads for classes of characters; and, in the absence of an alphabet, they are employed as an index to the whole language, just as an alphabet is used in European tongues.

55. The Chinese term for the radicals is *tsé-pú* 字部 'character-class or classifier.' They are arranged according to the number of strokes required to form them. We have given them below under this arrangement, and recommend the student to use his best efforts to acquire them so as to write them correctly.

#### TABLE OF THE RADICALS.

Note.—Of the two numbers given after each radical, the former represents the number of characters extant under that radical, and the latter the number of those in common use. The words in brackets show the position of the radical in its derivatives. (*Com.*) means that the radical is in use as a common word. The asterisk marks those radicals which are frequently found in compounds.

##### *Formed with one stroke.*

1. — *yí*\* 'one, the same' (various). 44. 16.

2. | *kuoān* 'perpendicular' (through). 22. 2.

This radical is used as a sign of the repetition of a character.

3. 丶 *chù* 'a point,' also called *tien* 点 when used as a stop or dot. 11. 2.

4. / *pī* 'a curve, a sweep to the left' (various). 24. 8.

5. 亼 *yī* 'a crooked line, one;' a horary character. 42. 8.

6. J *kü* 'a hooked stroke' (various). 20. 3.

† See Dr. Schott's "Chinesische Sprachlehre." 4to. Berlin, 1857, p. 22.

*Formed with two strokes.*

7. 二 *èr* 'two' (com.) (encloses, above, below). 31. 9.
8. 一 *tī*, no signification is given of this radical. (above). 39. 10.
9. 人 *jīn*\* 'a man' (com.) (above). Its contr. form 亼 on the left always. 800. 141.
10. 丨𠂔 *jīn* 'a man walking' (obs.) (below). 52. 14.
11. 入 *jǐ* 'to enter' (com.) (above). 29. 5.
12. 八 *pā* 'eight' (com.) (below). 45. 12.
13. 匚 *kuīng* 'a desert, an empty space' (obs.) (encloses). 51. 5.
14. 𠂇 *mǐ* 'to cover' (obs.) (above). 31. 2.
15. 丶 *pīng*\* 'an icicle' (obs.) (left). 51. 16.
16. 𠂊 *kī* 'a table, a bench' (encloses, right, below). 40. 4.
17. 匚 *kān* 'a receptacle' (obs.) (encloses). 24. 3.
18. 刂 *tuī*\* 'a knife; a sword' (com.) (below, or right in this form 𠂊). 378. 33.  
The hook should be written first.
19. 力 *lì*\* 'strength' (com.) (below or right). 163. 19.  
The hook should be written first.
20. 𠂔 *pāi* 'to wrap up, to envelop' (obs.) (encloses). 66. 4.  
The dash should be written first.
21. 匕 *pī* 'a spoon' (right). 20. 2.
22. 匱 *fāng* 'a chest' (obs.) (encloses). 65. 4.
23. 匱 *hī* 'to hide' (obs.) (encloses). 18. 3.
24. 十 *shí* 'ten' (com.) (various—below). 56. 11.
25. 丨𠂊 *pī* 'to divine' (above, right). 46. 4.
26. 刂 *tuī* 'a seal' (obs.) (right, or below in this form 𠂊). 39. 7.
27. 𠂊 *hān* 'a shelter' (obs.) (hangs over). 128. 8. This is often interchanged with radical 53.
28. 𠂔 *meū* 'crooked, perverse' (obs.) (above). 41. 2.
29. 扌 *yíú* 'the hand; again' (com.) (right, below). 92. 12.

*Formed with three strokes.*

30.  *k'ēu*\* 'a mouth' (com.) (left, below). 1047. 128.
31.  *hwūn*\* 'an enclosure' (obs.) (encloses). 119. 16.
32.  *t'u*\* 'earth, soil' (com.) (left, under). 579. 56. Sometimes radicals 170 and 150 are used instead of this.
33.  *sz* 'a scholar; a statesman' (com.) (above, right). 25. 4.
34.  *chā* 'to follow' (obs.) (above). 12. 1.
35.  *shuī* 'to walk slowly' (obs.) (below). 24. 2.
36.  *st* 'evening; darkness' (com.) (various). 36. 6.
37.  *tā*\* 'great' (com.) (above or below). 133. 23.
38.  *nù*\* 'a woman' (com.) (left or below). 690. 61.
39.  *tsz*\* 'a son' (com.) (below, left). 87. 17.
40.  *miēn*\* 'a roof' (obs.) (above). 249. 52.
41.  *tsqñ* 'the tenth of a *chǐ* 尺 or Chinese foot' (com.) (right or below). 41. 11.
42.  *siau* 'small' (com.) (above, combined). 32. 4.
43.  *wāng* or  *yīl* 'crooked-leg' (obs.); *yiu* 'still more' (com.) (left). 67. 2.
44.  *shī*\* 'a corpse' (above). 149. 20.
45.  *ch'ē* 'a sprout' (obs.) (above). 39. 1.
46.  *shān* 'a mountain' (com.) (left, above). 637. 17.
47.  or  *ch'uēn* 'a stream' (com.) (combined). 27. 4.
48.  *kūng* 'work' (com.) (various). 18. 5.
49.  *ki* 'self' (com.) (below). 21. 5. Distinguish this from 已 *i* and 巳 *sz*.<sup>1</sup>
50.  *kin*\* 'a napkin' (com.) (left, below). 295. 19.
51.  *kān* 'a shield' (com.) (combined). 18. 6.
52.  *yāu* 'young' (left, doubled). 21. 4. E. G.  *ki* 'several.'
53.  *yen*\* 'a covering' (obs.) (covers). 287. 29.

<sup>1</sup> *i* signifies 'already,' *sz* is a horary character, '9-11 o'clock A. M.'

54.  *ying* 'a long journey' (obs.) (left). 10. 5. Used for radical 162.
55.  *kung* 'folded hands' (below). 51. 2.
56.  *yi* 'a dart' (right). 16. 2.
57.  *kung*\* 'a bow' (com.) (left, below). 166. 15.
58.  or  *ki* or *li*, 'a pig's head' (obs.) (above). 26. 2.
59.  *shan* 'long hair' (right). 53. 7.
60.  *chi*\* 'to walk' (obs.) (left). 227. 26.

*Formed with four strokes.*

61.  *sin*\*, contr. , 'the heart' (com.). (The contr. form on the left; the full form, below or elsewhere). 1077. 142.
62.  *ko*\* 'a spear' (com.) (right). 111. 15.
63.  *hu* 'a one-leaved door; a family' (com.) (above). 45. 5.
64.  *sheu*\*, contr. , 'the hand' (com.). (The contr. form on the left; the full form, below). 1092. 46.
65.  *chi* 'a branch' (com.) (right). 27. 2.
66.  *pu*\*, contr. , 'to touch' (right). 296. 21.
67.  *wen*, contr. , 'to paint letters' (com.). Contr. form seldom used. (below). 23. 2.
68.  *teu* 'a dry measure, the North Star' (com.) (right). 33. 5.
69.  *kin* 'an ax; a Chinese pound' (com.) (right). 56. 8.
70.  *fang* 'a square, a place' (com.) (left). 83. 9.
71.  *wu*, in comp. , 'wanting, not.' 13. 2.
72.  *ji*\* 'the sun; a day' (com.) (left, and elsewhere). 455. 51.
73.  *yu*\* 'to speak' (com.) (below, and elsewhere). 38. 13.
74.  *yi*\* 'the moon; a month' (com.) (left). 70. 11.
75.  *mu*\* 'wood' (com.) (left, below). 1358. 17.
76.  *kien*\* 'to owe, to want' (right). 236. 18.
77.  *chi* 'to stop at a point' (com.) (various). 91. 9.

78.  *tai*\* 'a rotten bone; bad, putrid' (com.) (left). 232. 12.
79.  *shu* 'to kill' (right). 84. 8.
80.  *wu* 'not, without' (com.) (below). 17. 5.
81.  *pi* 'to compare' (com.) (various). 22. 1.
82.  *mou* 'hair (not human), fur, feathers' (com.) (left). 212. 4.
83.  *shi* 'a family' (com.). 15. 3. 民 *min* 'the people' is under *shi*.
84.  *k'i* 'vapour' (obs.) (right, above). 18. 1. The character in use is 
85.  *shou*\*<sup>1</sup>, contr. , 'water' (com.) (contr., on the left; full form, below). 1586. 148.
86.  *ho*\*<sup>1</sup>, contr. , 'fire' (com.) (contr., below; full form, left). 639. 43.
87.  *chau*, contr. , 'claws' (com.) (above). 37. 7. See radical 97.
88.  *fū* 'a father' (com.) (above). 11. 2.
89.  *hiāu* 'to imitate' (left). 17. 3.
90.  *chuāng* 'a couch' (obs.) (left). 50. 2.
91.  *piēn* 'a splinter' (left). 78. 4.
92.  *yā* 'molar teeth' (com.) (left). 9. 2. Cf. radical 211.
93.  *nü*\*<sup>1</sup>, contr. , 'an ox' (com.) (contr., on the left; full form, below). 232. 12.
94.  *k'iuēn*, contr. , 'a dog' (com.) (contr., on the left). 445. 28. Interchanged with radical 153.

*Formed with five strokes.*

95.  *hiēn* 'colour of the sky; dark' (com.) (combined). 7. 2. E.G. 穗.
96.  *yü*\* 'a jewel' (com.) (left). 473. 25.
97.  *kwoā* 'fruit of the melon kind' (com.) (right or left). 56. 2.
98.  *wā* 'tiles, bricks' (com.) (right, below). 173. 2. Interchanged with radicals 32, 108, and 112.
99.  *kān* 'sweet' (com.). 23. 2.
100.  *sāng* 'to be born, to live' (com.). 23. 2.

101. 用 *yóng* 'to use' (com.) (combined). 11. 2. E. G. 甫 *fù* 'great.'
102. 田 *t'iān*\* 'a field' (com.) (left, below). 193. 26.
103. 衤 *p'i* 'a piece of cloth; a foot' (com.) (below). 16. 5.
104. 疾 *ní*\* 'disease' (left). 527. 25. The common character is 疣 *yí* *píng*.
105. 步 *pǔ* 'to stride' (above). 16. 3.
106. 白 *pò* 'white; clear' (com.) (left, above). 109. 8.
107. 皮 *p'i* 'skin; bark' (com.) (right, left, below). 95. 1.
108. 盂 *mìng*\* 'dishes' (com.) (below). 129. 16.
109. 目 *mù*\* 'the eye' (com.) (left, or contr. form 眀 above). 646. 29.
110. 矛 *mei* 'a barbed spear' (left). 66. 3.
111. 矢 *shǐ* 'an arrow' (left). 65. 8.
112. 石 *shí*\* 'a stone, a rock' (com.) (left, below). 489. 23.
113. 丶 *shí*\*, contr. 𩫑, 'an omen from heaven' (com.) (left, below). 214. 25. The contr. form is similar to the contr. form of 145.
114. 𧈧 *jiù* 'the print of an animal's foot; a trace' (below). 13. 2.
115. 禾 *hé*\* 'grain' (com.) (left). 433. 31.
116. 穴 *xié* 'a cave, a hole' (com.) (above). 300. 18.
117. 立 *lì* 'to stand, to establish' (com.) (left). 102. 7.

*Formed with six strokes.*

118. 竹 *zhú*\*, contr. 𠂇, 'bamboo' (com.) (above). 954. 45.
119. 米 *mǐ*\* 'rice (uncooked)' (com.) (left). 321. 16.
120. 糸 *mǐ*\*, also written 系 and 糸, 'silk, (threads)' (com.) (left, below). 821. 71. This radical has also been called 空; prob. for 空 糸.
121. 缶 *feù* 'an earthenware vase' (left). 78. 2.
122. 网 *wǎng*, contr. 𠀤, 𠀤, and 𠀤, 'a net' (above). 164. 15. E. G. 罕 *hàn* 'rare.'
123. 羊 *yáng* 'a sheep' (com.) (left, above). 157. 9.
124. 羽 *yù* 'wings' (com.) (various:—above, below, right). 210. 9.

125. 老 *lǎo* 'old' (com.) (above); contr. into in 考<sup>1</sup> and 者<sup>2</sup>. 23.5.
126. 而 *rěi* 'whiskers; and, yet' (com.). 23. 3.
127. 耒 *lěi* 'a plough handle' (left). 85. 3.
128. 耳 *ěr* \* 'the ear' (com.) (left, below). 172. 16.
129. 車 *yú* 'a pencil' (left and below). 20. 2.
130. 肉 *jiù* \*, contr. 'flesh' (com.) (left, below). The contr. form is printed like *yǔ* 'the moon.' 675. 56.
131. 臣 *chén* 'a subject; a statesman' (com.) (left). 17. 4.
132. 自 *zì* 'self; from' (com.) (various). Sometimes used for 白 *pái* 'white.' 35. 2.
133. 至 *zhì* 'to come to' (com.) (below, and elsewhere). 25. 3.
134. 臼 *kǒu* 'a mortar' (various). 72. 7.
135. 舌 *shí* 'the tongue' (com.) (left). 35. 6.
136. 畏 *ch'üen* 'to turn the back on; to oppose' (obs.). 11. 3.
137. 舟 *chuó* 'a boat' (com.) (left). 198. 3.
138. 艮 *kèn* 'disobedient; limits' (right). 6. 2.
139. 色 *sè* 'colour; appearance' (com.) (right). 22. 2.
140. 艹 *cǎo* \*, contr. 'grass; plants' (com.) (above, in the contr. form). 1902. 95.
141. 虍 *hǔ* 'a tiger' (obs.) (above). 115. 9.
142. 虫 *chóng* \* 'an insect; a reptile' (com.) (left, below). 1067. 22.
143. 血 *hiě* 'blood' (com.) (left). 61. 3.
144. 行 *háng* 'to walk; to do' (com.) (encloses). 54. 8.
145. 衣 *yī* \*, contr. 'clothing; covering' (com.) (contr. form on the left; full form below; sometimes half above and half below). 611. 36.
146. 蔽 *yǎ*, also written <sup>3</sup>, 'to cover over' (obs.) (above). 30. 3.

<sup>1</sup> *kǎo* 'aged,' com. 'to examine.'    <sup>2</sup> *chē* 'this, he who, &c.'    <sup>3</sup> *xi* 'the west.'

*Formed with seven strokes.*

147. 見 kién \* 'to see' (com.) (right, below). 162. 14.
148. 角 kiō 'a horn; a corner' (com.) (left, below). 159. 5.
149. 言 yēn \* 'words; to speak' (com.) (left, below). 861. 105.
150. 谷 kū 'a valley' (left). 55. 2.
151. 豆 tōu 'a wooden sacrificial vessel; beans' (below, left). 69. 5.
152. 猪 shū 'a pig' (left or below). 50. 3.
153. 豐 chī 'reptiles' (left). 141. 5.
154. 貝 pēi \* 'a pearl shell' (com.) (left, below). 278. 46.
155. 赤 chī 'flesh colour' (com.) (left). 32. 2.
156. 走 tséu \* 'to walk, to run' (com.) (left). 236. 11.
157. 足 tsü \*, contr. 足, 'the foot, enough' (com.) (left, below). 581. 30.
158. 身 shīn 'the body; trunk' (com.) (left). 98. 4.
159. 車 kū \* 'a carriage' (com.) (left). 362. 22. Sometimes called chē.
160. 辛 sīn 'bitter,' H. C. (com.) (doubled, right). 37. 7.
161. 辰 shīn 'time; an hour,' H. C. (com.) (various). 16. 3. Cf. radical 168.
162. 炎 chō \*, contr. 炎, 'motion' (obs.) (left). 382. 59.
163. 邑 yī \*, contr. 邑, 'a city' (com.) (right c. contr. form). 351. 27.  
Cf. radical 170.
164. 酉 yīu \* 'new wine,' H. C. (com.) (left). 291. 20.
165. 采 piēn 'to distinguish' (left). 14. 2.
166. 里 lǐ 'a Chinese mile; a village' (com.) (below). 14. 5.

*Formed with eight strokes.*

167. 金 kin \* 'gold; metal' (com.) (left). 803. 46.
168. 長 ch'āng, contr. 長, 'long, old' (com.). 56. 2.
169. 門 mén \* 'a door' (com.) (encloses). 249. 27.
170. 墓 fù \*, contr. 墓, 'an artificial mound of earth' (left c. contr. form). 347. 38. Cf. radical 163.

171. 衛 *tsai* 'to reach to' (right). 13. 1.  
 172. 隹 *chui*\* 'short-tailed birds' (right). 234. 17.  
 173. 雨 *yù*\* 'rain' (com.) (contr. form 雨 above). 298. 18.  
 174. 青 *tsing* 'azure, sky-blue' (com.) (left). 18. 3.  
 175. 非 *fi* 'not so, false' (com.). 26. 3.

*Formed with nine strokes.*

176. 面 *mién* 'the face' (com.) (left). 67. 1.  
 177. 革 *ki* 'untanned hide, without hair' (left). 307. 5.  
 178. 章 *wei* 'tanned hide' (left). 101. 2.  
 179. 非 *kiü* 'leeks' (various). 21. 1.  
 180. 音 *yin* 'sound, tone' (com.). 43. 3.  
 181. 頁 *yě*\* 'the head' (com.) (right). 373. 30.  
 182. 風 *fung* 'wind' (com.) (left). 183. 3.  
 183. 飛 *fi* 'to fly' (com.). 13. 1.  
 184. 食 *shí*\*, contr. 食, 'to eat' (com.) (contr. form on the left). 395. 38.  
 185. 首 *sheü* 'the head; the chief' (com.). 20. 1.  
 186. 香 *hiäng* 'fragrance' (com.). 38. 1.

*Formed with ten strokes.*

187. 馬 *má*\* 'a horse' (com.) (left, below). 473. 28.  
 188. 骨 *ku*\* 'a bone' (com.) (left). 186. 4. Interchanged with radicals 130 and 181.  
 189. 高 *kuü* 'high' (com.). 35. 1.  
 190. 髮 *pian* 'long hair' (above). 245. 7.  
 191. 鬥 *teü* 'to fight' (obs.) (encloses). 24. 1.  
 192. 蕭 *chüang* 'fragrant plants' (below). 9. 1.  
 193. 鬲 *ki* 'a tripod with crooked feet' (left, below). 74. 7.  
 194. 鬼 *kweü* 'a departed spirit, a ghost' (com.) (left). 142. 4.

*Formed with eleven strokes.*

195. 魚 *yú* 'a fish' (com.) (left). 572. 10. Interchanged with radicals 110 and 205.
196. 鳥 *nìu* 'a bird' (com.) (right). 761. 21. Interchanged with radical 180.
197. 鹹 *lù* 'salt' (left). 45. 1.
198. 鹿 *lù* 'a stag' (com.) (above). 106. 9. Interchanged with radical 120.
199. 麥 *mài* 'wheat' (com.) (left). 132. 1.
200. 麻 *má* 'hemp' (com.) (above). 35. 3.

*Formed with twelve strokes.*

201. 黃 *huáng* 'yellow, colour of earth' (com.) (left). 43. 1.
202. 穀 *shù* 'millet' (com.) (left). 47. 2.
203. 黑 *hēi* 'black' (com.) (left, below). 173. 4.
204. 裳 *chì* 'to sew, to embroider' (left). 9. none in common use.

*Formed with thirteen strokes.*

205. 虍 *mèng* 'a frog' (com.) (below). 41. 2. Interchanged with radicals 140, 195, and 212.
206. 鼎 *tǐng* 'a tripod' (com.). 15. 1.
207. 鼓 *kù* 'a drum' (com.) (above). 47. 1.
208. 鼠 *shǔ* 'a rat' (com.) (left). 103. 2. Interchanged with radical 111.

*Formed with fourteen strokes.*

209. 鼻 *pí* 'the nose' (com.) (left). 50. 1.
210. 齊 *ts'í* 'to adjust, to adorn' (com.) (above). 19. 3.

*Formed with fifteen strokes.*

211. 齒 *chǐ* 'front teeth' (com.) (left). 163. 3.

*Formed with sixteen strokes.*

212. 龍 *lóng* 'a dragon' (com.). 25. 2.
213. 龜 *kwéi* 'a tortoise' (com.). 25. 1. Interchanged with radical 205.

*Formed with seventeen strokes.*

214. 管 *yǒ* 'a flute with three holes' (left). 20. 1.

56. The meanings attached to the above elementary characters have been thus classified; we give them here because they may be useful both to the general reader, to show the kind of words denoted by the elementary figures, and to the student to test his knowledge of the radicals themselves.

*Parts of bodies.*—Body, corpse, head, hair, down, whiskers, face, eye, ear, nose, mouth, teeth, tusk, tongue, hand, heart, foot, hide, leather, skin, wings, feathers, blood, flesh, talons, horn, bones.

*Zoological.*—Man, woman, child; horse, sheep, tiger, dog, ox, hog, hog's head, deer; tortoise, dragon, reptile, mouse, toad; bird, fowls; fish; insect.

*Botanical.*—Herb, grain, rice, wheat, millet, hemp, leeks, melon, pulse, bamboo, sacrificial herbs; wood, branch, sprout, petal.

*Mineral.*—Metal, stone, gems, salt, earth.

*Meteorological.*—Rain, wind, fire, water, icicle, vapour, sound; sun, moon, evening, time.

*Utensils.*—A chest, a measure, a mortar, spoon, knife, bench, couch, clothes, crockery, tiles, dishes, napkin, net, plough, vase, tripod, boat, carriage, pencil; bow, halberd, arrow, dart, axe, musical reed, drum, seal.

*Qualities.*—Colour, black, white, yellow, azure, carnation, sombre-colour; high, long, sweet, square, large, small, slender, old, fragrant, acrid, perverse, base, opposed.

*Actions.*—To enter, to follow, to walk slowly, to arrive at, to stride, to walk, to reach to, to touch, to stop, to fly, to overspread, to envelope, to encircle, to establish, to overshadow, to adjust, to distinguish, to divine, to see, to eat, to speak, to kill, to fight, to oppose, to stop, to embroider, to owe, to compare, to imitate, to bring forth, to use, to promulge.

*Parts of the world and dwellings; figures; miscellaneous.*—A desert, cave, field, den, mound, hill, valley, rivulet, cliff, retreat. A city, roof, gate, door, portico. One, two, eight, ten, eleven. An inch, a mile. Without, not, false. A scholar, a statesman, letters; art, wealth, motion; self, myself, father; a point; wine; silk; joined hands; a long journey; print of a bear's foot; a surname, a piece of cloth.

57. Some radical appears in every symbol, and the Chinese classify the characters under that radical, which is easily distinguishable from the rest of the figure. In some cases, however, the selection appears to have been arbitrary, for occasionally we find characters classified under a radical which is so intermingled with the remaining part of the figure that it is only by practical experience that it can be recognised. The student will find a list, taken from K'ang-hi's Dictionary, of all the characters whose radical is difficult to discover, in Dr. Morrison's Dictionary, part II. vol. II.

58. When the radical is found, we proceed to count the number of strokes in the remaining part, often called the *primitive*. The primitive is composed of strokes, from one to twenty and upwards; these strokes are made in one consecutive order, which depends upon the figure itself, and this order can only be learnt by practice. (The rules in Art. 76. may be consulted.) As

examples:—the character 下 *hiá* ‘below’ is under rad. 一 *yī*, with two strokes in its complement; 世 *shí* ‘an age’ is also under rad. 一 *yī*, with four strokes; 乃 *nǎi* ‘it may be, it is, but,’ is under rad. 丿 *pi*, with one stroke; 事 *sì* is under 丨 *kiǔ*, with seven; 五 *wǔ* ‘five,’ under 二 *èr* ‘two,’ with two; 井 *tsing* ‘a well,’ under the same rad., with two; 冂 *hwáng* ‘more,’ under the same rad., with five strokes; 亞 *ā* or *yá* ‘second,’ under the same rad., with six strokes; 亾 *i* ‘to use’ is under the rad. 人 *jìn* ‘a man,’ with two strokes. If, while learning the radicals, the student will write them with the rules in Art. 76. before him, he will have little difficulty in counting the number of strokes in them, or in any character compounded with them. As the number of the radical is rarely known, even by advanced students of Chinese, the following table of the *Tsé-pú* is arranged alphabetically to assist the beginner in referring to his Chinese-English Dictionary.

*An alphabetic arrangement of the Radicals.*

二 <i>gr</i> 7	彳 <i>chì</i> 60	飛 <i>fēi</i> 183	黃 <i>hwáng</i> 201	几 <i>kì</i> 16
而 <i>gr</i> 126	赤 <i>chǐ</i> 155	父 <i>fù</i> 88	口 <i>hwu</i> 31	己 <i>kì</i> 49
耳 <i>gr</i> 128	臣 <i>chīn</i> 131	風 <i>fūng</i> 182	衣 <i>i</i> 145	三 <i>ki</i> 58
長 <i>ch'áng</i> 168	彑 <i>chō</i> 162	厂 <i>hān</i> 27	肉 <i>jeù</i> 114	气 <i>kì</i> 84
鬯 <i>ch'ang</i> 192	丶 <i>chù</i> 3	黑 <i>hēi</i> 203	入 <i>jì</i> 11	欠 <i>k'ié</i> 76
爪 <i>chaù</i> 87	竹 <i>chü</i> 118	匚 <i>hī</i> 23	日 <i>jì</i> 72	見 <i>kién</i> 147
車 <i>chē</i> 159	𠂔 <i>ch'uēn</i> 47	香 <i>hiāng</i> 186	人 <i>jìn</i> 9	巾 <i>kīn</i> 50
步 <i>ch'ë</i> 45	夊 <i>ch'uēn</i> 136	爻 <i>hiāu</i> 89	儿 <i>jìn</i> 10	斤 <i>kīn</i> 69
舟 <i>cheū</i> 137	隹 <i>chü</i> 172	行 <i>hīng</i> 144	肉 <i>jü</i> 130	金 <i>kīn</i> 167
爻 <i>chī</i> 34	虫 <i>chüng</i> 142	穴 <i>hiü</i> * 116	干 <i>kān</i> 51	角 <i>kiò</i> 148
支 <i>chī</i> 65	爿 <i>chuāng</i> 90	血 <i>hiü</i> 143	甘 <i>kān</i> 99	臼 <i>k'iu</i> 134
止 <i>chī</i> 77	匚 <i>fāng</i> 22	亥 <i>hiüen</i> † 95	山 <i>kān</i> 17	韭 <i>kiù</i> 179
至 <i>chī</i> 133	方 <i>fāng</i> 70	火 <i>hō</i> 86	艮 <i>k'ən</i> 138	犬 <i>k'iuén</i> 94
豸 <i>chī</i> 153	缶 <i>feü</i> 121	禾 <i>hō</i> 115	高 <i>kaü</i> 189	門 <i>kiüng</i> 13
𦥑 <i>chī</i> 204	阜 <i>feü</i> 170	戶 <i>hü</i> 63	革 <i>kë</i> 177	戈 <i>kō</i> 62
齒 <i>chī</i> 211	非 <i>fi</i> 175	虍 <i>hü</i> 141	口 <i>k'eu</i> 30	車 <i>kü</i> 159

\* Also called *yü*.

† Also called *yuén*.

丨 kǔ 6	丨 mǐ 14	生 sāng 100	糸 sī 120	母 wǔ 80
鼓 kù 207	山 miān 40	山 shān 46	大 dà 37	牙 yá 92
谷 kǔ 150	面 mién 176	彑 shān 59	𠂔 tài 78	𢵤 yā 146
骨 kǔ 188	皿 mìng 108	手 shǒu 64	𩫓 tài 171	羊 yáng 123
工 kūng 48	木 mù 75	首 shǒu 185	刀 dāo 18	𠂔 yāu 52
升 kūng 55	目 mù 109	尸 shī 44	土 tǔ 8	貞 yē 181
弓 kūng 57	鼈 mùng* 205	氏 shī 83	斗 dòu 68	广 yěn 53
瓜 kuā 97	广 nǎi 104	彑 shī 113	豆 dòu 151	言 yēn 149
丨 kuān 2	鳥 niǎo 196	豕 shǐ 152	門 mén 191	一 yī 1
鬼 kuéi 194	牛 niú 93	十 shí 24	田 tián 102	乙 yǐ 5
龜 kuéi 213	女 nǚ 38	石 shí 112	鼎 dǐng 206	弋 yǐ 56
老 lǎo 125	八 bā 12	舌 shí 135	寸 cùn 41	邑 yǐ 163
里 lǐ 166	匚 pān 20	食 shí 184	艸 tsǎo 140	音 yīn 180
力 lì 19	白 pěi 106	矢 shí 111	走 zǒu 156	𦩇 yǐng 54
鬲 lì 193	貝 péi 154	身 shīn 158	齊 qí 210	又 yǐu 29
立 lì 117	匕 pì 21	辰 shīn 161	丂 tsí 26	尤 yǐu 43
𠂔 lì 197	比 pì 81	父 shū 79	青 tsīng 174	兀 yǐl 43
鹿 lù 198	皮 pí 107	黍 shù 202	足 tsü 157	酉 yǐu 164
耒 lèi 127	鼻 pí 209	鼠 shù 208	子 tsə 39	龠 yō 214
龍 lóng 212	ノ pí 4	氵 shūi 35	自 tsé 132	羽 yù 124
馬 mǎ 187	疒 pí 103	水 shuǐ 85	土 tǔ 32	雨 yù 173
麻 mā 200	彑 piān 190	夕 sī 36	瓦 wà 98	魚 yú 195
門 mén 169	片 pién 91	色 sī 139	文 wān 67	曰 yǔ 73
毛 mǎo 82	采 pién 165	小 siau 42	尤 wāng 43	月 yǔ 74
麥 měi 199	𡊣 pīng 15	心 sīn 61	王 wāng 96	聿 yǔ 129
𠂔 mēi 28	卜 pǔ 25	辛 sīn 160	网 wāng 122	玉 yù 96
禾 mei 110	支 pǔ 66	𠂔 sī 28	韋 wēi 178	用 yúng 101
米 mǐ 119	𡊣 pǔ 105	士 sī 33	无 wú 71	

\* Also called mìng.

59. Various forms of character have been used at different periods, and some of them are still employed for certain purposes. The sheet facing this page will show six of these forms. Beginning on the right hand and reading downwards we have in the first column—*shū*<sup>a</sup>; *yì*<sup>b</sup>; *lì*<sup>c</sup>; *tǐ*<sup>d</sup>; *yǔ*<sup>e</sup>, *chuén*<sup>f</sup>; *yǔ*<sup>g</sup>; *yǔ*<sup>h</sup>; *kiai*<sup>i</sup>; *yǔ*<sup>j</sup>, *hīng*<sup>k</sup>; *yǔ*<sup>l</sup>, *tsau*<sup>m</sup>; *yǔ*<sup>n</sup>, *sīng*<sup>p</sup>; i.e. 'There are six forms of writing, viz. the seal character, the so-called official, the pattern, the cursive, the grass (or abbreviated cursive), and the Sung dynasty character.'

60. 1) Of the *Chuén-shū*<sup>fa</sup> (col. 1.) there are several varieties, from the stiff straight lines used on seals and stiff spike-like strokes cut on brazen vessels, to the rounded angles as seen here and upon porcelain, cakes of ink, &c.

2) The *Lí-shū*<sup>ga</sup> (col. 2.) was invented by officials under the *Tsin* dynasty; it is often employed for inscriptions, titles and prefaces to books, and was formerly used for official papers.

3) The *Kiai-shū*<sup>ha</sup> (col. 3.) is the model for good writing; works are sometimes printed in this form, but not commonly.

4) The *Hīng-shū*<sup>ia</sup> (col. 4.) or *running* hand is frequently used in prefaces, and for business purposes. Many varieties of it may be seen in Morrison's Dictionary, part II. vol. II.

5) The *Tsau-shū*<sup>ja</sup> (col. 5.) or *grass* character is an abbreviated form of the *Hīng-shū*. These abbreviations are so various, according to the whim of the writer, that sometimes they can scarcely be read even by educated natives. This form is employed in prefaces, manuscripts, and shop-ledgers, &c.

6) The *Sūng-shū*<sup>ka</sup> (col. 6.) or as it is also called the *Sūng-pān*<sup>kl</sup> was first used, under the *Sung* dynasty, for printing from wooden blocks; an art which was invented about that time (A.D. 900). This form has continued in use for letter-press ever since.

61. In addition to these six forms, the Chinese indulge their taste and fancy in ornamental writing. They have, for example, the *wheat-ear*, the *dragon-head*, the *tadpole*, the *bamboo-sprout*, and other forms of character. The Emperor *K'ien-lung*'s <sup>mn</sup> Poem on *Shing-kīng*,<sup>op</sup> the city of Moukden, the metropolis of Manchuria, has been printed, both in Chinese and Mandchu, with every variety of fanciful character. A very beautiful copy of this work may be seen in the Library of the British Museum.

62. Many characters have undergone a series of changes at different periods, and some are frequently used for others. The various descriptions

---

<sup>a</sup> 書	<sup>b</sup> 有	<sup>c</sup> 六	<sup>d</sup> 體	<sup>e</sup> 曰	<sup>f</sup> 篆	<sup>g</sup> 隸
<sup>h</sup> 楮	<sup>i</sup> 行	<sup>j</sup> 草	<sup>k</sup> 宋	<sup>l</sup> 板	<sup>pān</sup> means 'a board, plank or block.'	
<sup>m</sup> 乾	<sup>n</sup> 隆	<sup>o</sup> 盛	<sup>p</sup> 京			

The common word for a boat of small dimensions is *Sān-pān* 'three planks.'

書有六體曰篆曰隸曰楷曰行曰草曰宋  
書有六體曰篆曰隸曰楷曰行曰草曰宋  
書有六體曰篆曰隸曰楷曰行曰草曰宋  
書有六體曰篆曰隸曰楷曰行曰草曰宋

卷之三

卷之三

卷之三

卷之三

卷之三

卷之三



have been classified under the following designations: 1. The *Ching-tsé*,<sup>a b</sup> or ‘correct character,’ without variations; 2. *T'üng-tsé*,<sup>c b</sup> those having ‘corresponding forms,’ duplicates and triplicates; 3. *T'üng-tsé*,<sup>d b</sup> those conveying a corresponding signification though differing in form; 4. *Pün-tsé*,<sup>e b</sup> and *Kù-tsé*,<sup>f b</sup> the ‘original’ and ‘ancient forms;’ and 5. *Sü-tsé*,<sup>g b</sup> ‘vulgar forms’ of characters. Abbreviated forms are called *Sáng-tsé*,<sup>h b</sup> and spurious ones *Weí-tsé*;<sup>i b</sup> e. g. 田 for 告 田 to think.’

63. The standard works in Chinese literature are generally printed with the full form (*Ching-tsé*) of the characters, but some works contain a few abbreviations (*Kù-tsé* or *Sü-tsé*); and books in the lower style of composition—such as novels, ballads, &c.—contain numerous contracted forms. The list here given should be learnt by the student, as the forms in it are likely to occur frequently. Many more will be found in the Dictionaries of *K'āng-hi* (in Chinese), of Drs. Morrison and Medhurst (in English), and in that of *Père Gonçalves* (in Portuguese).

*List of abbreviated forms in common use.*

(N. B. They are arranged according to the number of strokes in the abbreviations.)

1 万	13 與	25 边	37 还	49 能
2 不	14 头	26 學	38 焉	50 寫
3 亾	15 太	27 從	39 兮	51 點
4 几	16 尔	28 所	40 變	52 賢
5 丂	17 处	29 過	41 画	53 覺
6 么	18 仁	30 兩	42 段	54 數
7 火	19 全	31 声	43 遷	55 雞
8 斤	20 圣	32 听	44 觀	56 舊
9 号	21 对	33 亂	45 類	57 臺
10 从	22 号	34 國	46 愛	58 台
11 双	23 礼	35 回	47 雷	59 亲
12 气	24 灯	36 実	48 難	

\* 正 <sup>b</sup>字 <sup>c</sup>同 <sup>d</sup>通 <sup>e</sup>本 <sup>f</sup>古 <sup>g</sup>俗

<sup>h</sup>省 <sup>i</sup>僞

\* These numbers refer to the sheet of characters.

64. Besides the use of these abbreviations and vulgar forms of characters in the lower class of compositions, when expressing purely local idioms, colloquial or provincial phrases, characters well known, but of an entirely different meaning from that which is to be conveyed, are sometimes employed; and the reader is supposed to understand that the character used, is so used merely on account of its sound, that is both syllable and tone. At other times characters are made by the addition of the radical 亼 *jìn* 'man,'—as in the phrase 傢伙 *kiā-hò* 'utensils, implements, furniture,' or the radical 口 *k'è* 'mouth,'—to some common character. All the local dialects, the Canton, the Amoy, the Fücheu, and the Shanghai especially, contain such characters, which are often not to be found in the Dictionaries.

65. It will be desirable here to point out some characters which, though similar in form, or with a very slight variation, differ in sound and meaning. 己 *kì* 'self'; 已 *i* 'to stop, finished, now, already'; 巳 *sì* '9 o'clock to 11 A.M.' *kì* and *i* are often written and printed interchangeably for each other. 手 *yì* 'to give' and 子 *tsì* 'son' are confounded by beginners, the former requires four strokes, the latter only three. 千 *kān* 'a shield,' 扌 *yì* 'in, at, with respect to,' and 千 *ts'iēn* 'a thousand,' are similar. Compare also 未 *wì* 'not yet' and 未 *mù* 'the end'; 了 *liaù* 'finished' and 丶 *yā* or *chā* 'forked,' 大 *tāi* 'great,' 太 *tài* 'very great, very,' and 大 *k'iüen* 'a dog'; 天 *t'iēn* 'heaven' and 夫 *fū* 'a man, a person.'

66. The Dictionary edited by the Emperor *K'āng-hī* contains about forty-four thousand characters; but of these, six thousand five hundred are obsolete forms, four thousand two hundred are without name or meaning, and, of the remainder, about twenty thousand are very rarely met with, being either duplicate forms, names of unimportant places and persons, or found only in rare and ancient works. From ten to twelve thousand is understood to be the number employed in Chinese literature, but a much smaller number suffices for ordinary purposes. The manual native Dictionary,—the *Fān-yún 分韻* 'divided rhymes,'—in use in the province of Canton contains seven thousand three hundred and twenty-seven characters. Even this number includes many characters not in common use. Four, five, and six thousand have been mentioned as an approximation to the number of characters in general use. The manual Dictionary appended to this work contains nearly three thousand five hundred, and these will be found sufficient for all ordinary purposes.

### §. 5. Arrangement of characters in books, punctuation, &c.

67. The characters are arranged in native works in columns, and are read from the top of the page downwards, always beginning on the right hand side and proceeding column by column towards the left. This arrangement

renders it necessary to begin at, what appears to us to be, the end of the volume, as is the case in the Hebrew, Arabic, and some other languages. Two pages only are printed at a time, and these upon the same side of the paper. The leaf is folded with its blank sides placed together, and on the folded edge, which remains uncut, the general title, the running title, the chapter, section, page, and often the designation of the edition, are printed parallel to the other columns. When the characters are arranged in horizontal lines they are read from right to left.

68. The sizes of books vary from folio and quarto, which are uncommon, to imperial octavo for the classics and history; duodecimo, designated 'sleeve' editions, alluding to their portability, are taken for novels; and various smaller sizes are in use for popular poetry, ballads, and works on arithmetic: but, although these sizes predominate in, they cannot be said to be confined to, the above classes of literature. Various qualities of paper are used; works being sometimes printed on white paper; large paper copies are also found. Poems and other works are occasionally printed in white letters on a black ground. Vermillion coloured characters are a mark of Imperial design or patronage. The yellow title-page with the dragon depicted on the margin indicates the Imperial editions.

69. The divisions of a work are commonly *pàn* 本 or *kiuēn*\* 卷 'volumes,' *hwü*\* 回 'chapters,' the latter especially in novels; *tuán* 团 'section,' *chāng* 章 'chapter,' *tsie* 節 'section,' used for 'verse,' are also found. In extensive works the characters used in the cycle and for the time of day are employed for divisions of the *kiuēn*. The first four characters of the *Yi-king* 易經 are sometimes used for works in four parts (v. *Numerals*). Works in three volumes or parts are distinguished by the characters 上 *shàng* 'upper,' 中 *chūng* 'middle,' 下 *hiâ* 'lower.'

70. To the text of the classics, ancient history and poetry, there is generally attached some note, comment, annotation, or paraphrase. These are always distinguished by the size of the character, and often by the characters 註 *chü* 'comment' or 釋 *kiai* 'explanation.' The comments are mixed up with the text, or they are placed above it, after it, or at the foot of the page. Interlinear translations of the old classics are also common; the phrase 旁合 *pâng-ho* is then used in the title-page, and 聲誦 *hiün-kiâng* is the expression applied to general explanations of the text.

71. It is not usual to punctuate the sentence in any way. The paragraph is marked by a large circle, or the first character of it is placed at the top of the column. When the period is shown, it is by a small circle, in the place of our full-stop; a dot, called *chü* or *tièn* 橋, takes the place of our comma

\* *Kiuēn* and *hwü* both signify 'something rolled up,'—'a scroll.'

or semicolon. The sentence or clause is called *kú* 久; a smaller division is stopped by a point, called *teú*\* 点, equivalent to our comma. Small circles are placed on the right of the characters when the passage is deemed important or worthy of notice, and black dots are used when the passage is less important; the characters so pointed take the place of *italics* in English. The names of books quoted are enclosed by a line. Names of places, when marked at all, have two parallel lines on the right; names of nations are sometimes surrounded by a line; names of persons have one line only on the right. The names of emperors and others deemed worthy of honour are always made to begin a new line, and to project above the tops of the other columns, to the extent of one, two, or three characters.

#### §. 6. On writing the characters.

72. The Chinese write the characters with great care, and make it their study to give them an elegant form. The importance to the student of writing them correctly is self-evident; the practice of writing them will give accuracy, and will help the memory; while, as an eminent writer on the subject has said, "no man can properly be considered to learn the language who does not devote a portion of his time to this important branch of the subject †."

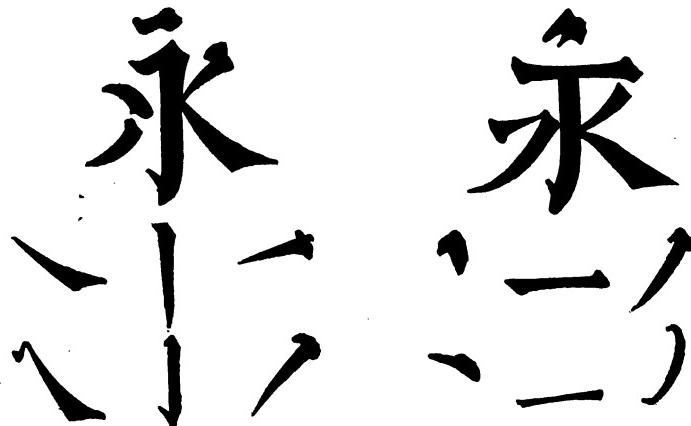
73. The materials for writing were in early times of the rudest kind; but the varnish, the style, and the bamboo slips have given place to the *wén-fáng-si-pái* 文房四寶 'the four precious implements of the study,' viz. *pencil*, *ink*, *paper*, and *ink-stone*. The *pencil*, 筆 *pí*, is made of the hair of the sable, the fox, the deer, the cat, the wolf, or the rabbit; a small bundle of it, properly adjusted, is secured in a piece of bamboo, about the length and thickness of an ordinary lead pencil. The hair of which the best pencils are made is that of the *huáng-shǔ-lâng* 黃鼠狼, a kind of squirrel: it is sent from the Northern provinces to *Hú-cheū* 湖州 in *Ch'ê-kiang* Prov., where the pencils are manufactured. A noted shop for this article bears the name of *sān-pīn-tsai* 三品齋. The pencil generally has some inscription, the name of maker, &c. The *ink*, 墨 *mè*, which is a compound of fine soot and some glutinous liquid, is cast in oblong cakes, with inscriptions, stanzas of poetry, and the maker's name impressed thereon. The use of ink became general about the seventh century. About A.D. 400, ink was made from soot obtained by burning millet or fir. In the *T'ang* dynasty, A.D. 650, ink was an article of annual tribute from Corea; this

\* Commonly pronounced *tü* 'to read.'

† See *Eugraphia Sinensis*, Art. XIX. in Transactions of the Royal Asiatic Society, vol. I. part II. p. 306, by Sir John F. Davis, F. R. S., &c. &c. The lithographed copies, which are the same as those on the sheet given in this work, are well worthy of the student's attention.

was made from the pine soot. In the *Sung* dynasty, A. D. 1085, *Ch'ang-yu* 張遇 made ink from soot produced by burning oil, he scented it with musk, and called it 'dragon-composition \*.' The best ink comes from *Hui-ti-cheü*,<sup>a b</sup> in the Prov. of *Gan-houï*, the native place of *Chu-fu-tsé*, the philosopher; hence the impress on the ink—*Chü-tsé-kiä-hiün* 朱子家言 'the family teachings of *Chü-tsé*', an extract from which appears upon the reverse side of the cake. Chinese paper, 紙 *chí*, is made of bamboo fibre; it is soft, absorbent, and smooth, commonly of a yellowish tint, and well suited to the Chinese pencil and ink. There are various qualities of it; a large proportion of the best for writing purposes is manufactured in *K'ü-cheü*,<sup>c b</sup> in the Prov. of *Ch'ê-kiang*. Paper was first made in China in the first century of our era. Ink-stones, 石兒 *yén*, are small oblong slabs of stone, or hard brick; they should be hard and smooth, and should not absorb water quickly. Various forms of ink-stone are in use; some of these stones are very ancient, and are elaborately carved in fantastic shapes, with ornamental cells for water. The price varies from a hundred Chinese cash (four-pence) to several hundred dollars; these latter are valuable as relics of the past, and are seldom found in the shops.

74. The two characters 永 *yíng* 'eternal' and 衣 *i* 'clothing' contain every stroke used in forming characters. The character *yíng* is thus formed:—



The common designations and forms of these strokes are here given. They should be copied frequently, and their names should be learnt by the student, as his Chinese tutor will frequently employ them in explaining the formation of characters.

<sup>a</sup> 微    <sup>b</sup> 州    <sup>c</sup> 衡

\* See Morrison's Dictionary, vol. I. p. 546.

*The strokes used in forming Chinese characters.*

			
a point,	a horizontal line,	a perpendicular line,	a hook,
			
a spike,	a sweep,	a dash,	an angle.

75. It is of the first importance that the student should regard the *order of making* the strokes when forming a character, as correctness in this will facilitate his reading the *cursive* hand. A few rules will be given below; and by comparing the various examples of cursive forms, given in Dr. Morrison's Dictionary (vol. II. part II.), he will see which stroke to make first.

76. The following rules may be observed:—1. Begin either at the top or on the left-hand side. 2. When a perpendicular or dash cuts a horizontal line or one leg of an angle, the latter are to be written first, (cf. radicals 19, 24, 29, 32, 33, 41, 43, &c.) 3. An angle at the top on the right side is made with one stroke, and unless *p'ie* (rad. 4.) or *kwān* (rad. 2.) is affixed to the left of it, the angle is made first. In radicals 18, 19, 26, 29, 39, 44, 49, 105, 124, 129, 178, 183, it is made first. In radicals 13, 20, 34, 35, 36, 76, 122, 130, the angle is made second. 4. An angle at the bottom on the left is also made with one stroke, if it be alone, or be joined to a perpendicular on the right, leaving the top or right side open, (cf. radicals 17, 22, 23, 28, 38, 45, 46, 49, 90, 206.) The characters in which  (five strokes) occurs are exceptions to this rule; the angle on the left is made first; then the angle on the right; the points, next; and the horizontal, last. 5. The angles  and  in  'a door' are made first on each side respectively. 6. Horizontal lines precede perpendiculars, when these cross each other; but should the perpendicular terminate with the base line, then the base line is final. 7. In such characters as the radicals 42, 85, 77, 141, 197, 204, 211, the perpendiculars above, or in the middle of the symbol, are made first. 8. In such characters as *k'eu*  'mouth' (rad. 30.) the perpendicular on the left is to be written first; and the interior of such characters as  'a kingdom,'  'a garden,' is filled up before the base line is written.

77. The style of writing usually taught in schools is the *Kiai-shù* (cf. 60. 3.), the copies for which are after the writing of *Shaú-yīng* , a noted calligraphist. The characters on the fly-leaf facing this page are *Shaú-yīng*'s copies. It will be observed that they are arranged by fours, beginning with the first column on the right-hand side. To these the author has appended observations, some of which we shall now give as briefly as possible.

風鳳飛氣先見元毛庭居尹底友及反皮參修須形  
治洪流海是足走矣者耆老考磬聲繁繫纏纏纏  
車申中巾卓犖單畢易乃毋力正主本王身目耳貝  
白工曰四會合金命琴各谷土止山公了寸卜才  
上下千小蠶齋龜晶磊轟森釁鬱靈糜口曰田由  
丁芋寧亭遠邊還逮莫矣矢契作仰冲行臣巨於佳  
官空宥宰鷕赫鬪鬻印印卽郊郊鄭鄰堵鳴陔阪  
登發發癸祭蔡察登采泉衆聚家象豪象仁儀俯休  
從徐循後乳亂色色

ASTOR LIBRARY  
111

宇宙定寧至聖孟蓋勅部幼即讀竦議績喜吾妻安  
甲平干午葡萄蜀葛句勺勿左在尤龙右有玄灰  
木本朱東樂棐築巢十上下士才斗丰井丕正亞並  
目自因固川升邗邦伊侈謬修亦赤然無三冊冉聿  
雖願顧體御謝樹術鑾響需留章意素累吸呼峰峻  
和知鉢細囂囂器器齒爾爽鑑此七也也云去且旦  
丈尺史又武成戎幾恩怠必志勉旭魁拋天父外文  
鴻鳩輝煩鳥馬焉為師明既野朝故辰後燐談茶黍  
禁林森懋棗爻哥柔冠冕寇宅雲普皆齊衆表萬禹  
施騰讓靖敬獻歛劉弼辨衍仰蕃筆衝擲鸞鶯驚釁

78. Observe:—1. The upper part covers the lower \*. 2. The lower supports the upper. 3. The left exceeds the right in size and elevation. 4. The right exceeds the left. 5. The horizontal through the middle is extended. 6. The perpendicular is perfectly straight. 7. The hook should not be too crooked or too short. 8. The hook should not be too straight or too long. 9. The horizontal, short; the sweep, long. 10. The horizontal, long; the sweep, short. 11. The horizontal, short; the perpendicular, long; the sweep and dash extended. 12. The horizontal, long; the perpendicular, short; the sweep and dash diminished. 13. The horizontal, long; the perpendicular, short. 14. The reverse of rule 13. 15. The horizontal above, short; at the base, long. 16. The perpendicular on the left shorter than on the right. 17. The sweep on the left is shorter than the perpendicular on the right. 18. The perpendicular on the left is shorter than the sweep on the right. 19. The points of the dots converge towards the centre of the character. 20. Several horizontal lines should not be made of equal length. 21. When both sides contain nearly the same number of strokes they are written of equal size. 25. If the left portion be small, it should be level with the top of the right. 26. If the right be small, it should be level with the bottom of the left †.

79. The preceding information on the *sounds* and *characters*, with their proper pronunciation and formation, should be accurately learnt by the student before he proceeds with the next section on the forms of words, as far as they can be distinguished. Dialectic peculiarities would be out of place here, though it may be observed with regard to the pronunciation of words in the Peking dialect, that various modifications are necessary. In the northern parts of China aspirated syllables are pronounced very strongly, and letters which partake of the nature of aspiration have increased aspiration, which changes their orthography in a slight degree: e. g. *kia*, *kiang*, *k'ü* and *kiun* change into *chia*, *chiang*, *chiü* and *chiun*; *tsiang*, &c., in the same way. The rule may be given thus:—All syllables having for their initial *k* or *ts* followed by *i* or *ü* change *k* and *ts* into *ch*; and it may also be observed that after *ch* or *sh* the *i*, if final, is not sounded at all. This latter rule may be said to be common also in southern Mandarin. It ought also to be observed, that the *u* after *ch* and *sh* is pronounced more like the *u* in French, that is *ü*; so that the syllables *kü* and *chu* in this work ought to be pronounced as if written *chiü* in both cases. After all that can be said upon the subject of orthography, correctness in speaking lies more in the tones than in the utterance of the syllables. Various other modifications take place in the Peking dialect; but attention to the above rules and explanations will enable the persevering student to pronounce with sufficient correctness to be intelligible, though he may fail in acquiring the exact accent of the capital.

\* Each of these rules refers to four characters in the sheet.

† The remainder of these rules, some only of which are important, will be found in Dr. Bridgman's Chinese Chrestomathy, in the Canton dialect.

## SECT. II. FORMS OF EXPRESSION.

§. I. *Preliminary remarks.*

80. The Chinese do not analyse the sentence, or classify their words and expressions in any way at all approaching to the exact method pursued in European tongues; their language is therefore wanting in those grammatical terms, which are necessary for this purpose. They do indeed distinguish between nouns and verbs: the noun they call *sè-tsè* 死字 'dead word'; and the verb, *huo-tsè* 活字 'living word.' Again, they divide words into two classes; 實字 *shí-tsè* 'real words,' and 虛字 *hū-tsè* 'empty words;' the former class includes nouns and verbs, the latter particles, in which they include all except nouns and verbs. A native author has however recently treated the subject with considerable care; and has made other distinctions, not heretofore noted by the Chinese\*.

81. As a compensation for the want of grammatical rules on ordinary construction, Chinese scholars study *wén-fǎ* 文法 'the laws of style,' and strive to bring their compositions into accordance with *wén-lǐ* 文理 'the rules of style.' We shall do well also to follow their example; and, after commencing with an exact knowledge of the *shing-yīn*, 'the tones and syllables,' and the characters and words, we may proceed to the syntax of the language, in which lies the whole of its grammatical significance and force.

82. It is however necessary to acquire words before we can, as a native would, examine the structure of the sentence; and, therefore, though all Chinese words cannot be classified under European denominations, yet many may be placed in grammatical categories and be distinguished by the respective terms for the parts of speech. This method will be more convenient for our purpose of analysis; but it will be necessary to forewarn the foreign student of the fact that Chinese words have really no classification or inflexion, and that the distinctions of *case*, *number*, *person*, *tense*, *mood*, &c., are unknown to natives of China.

83. The meaning of a character or word and its position in the sentence will generally determine to what category it belongs. Auxiliary syllables and particles do however frequently distinguish the parts of speech. The sentence may often be broken up into groups of syllables, and each group will then form one expression. It will be the object of this portion of the grammar to show upon what principles these groups are formed, to enable the student to realise the various classes of expressions which will come under his observation.

84. The syllables, which are appended to strengthen the original notion conveyed by the prime syllable, are such as denote the *agent*, an *object*;—the

\* See *Grammar of the Shanghai Dialect* by J. Edkins, B.A., Lond. 12mo. Shanghai, 1853.

*completion* or the *expansion* of the idea conveyed by the word to which they are joined;—or they are purely *formative* in character, and produce nouns or verbs, adverbs or adjectives, as conventional usage has determined.

### §. 2. *On nouns.*

85. Chinese words which may be placed in this class may be considered, either with reference to general usage or to their derivation, as,

1. Nouns *primitive*; i. e. such as are monosyllables bearing their primitive signification, and being most commonly used in their monosyllabic or crude form.

2. Nouns *derivative*; i. e. such as are formed by the addition of some formative syllable, and in this connection, as dissyllables or trisyllables, are always used as nouns.

3. Nouns *composite*; i. e. such as are formed by the union of two syllables bearing one of the following relations to each other:—

a) The *appositional* relation, when synonyms or words conveying accessory notions are joined together.

b) The *genitival* relation, when the former of the two may be construed as if in the genitive case.

y) The *datival* relation, when the former may be construed as if in the dative case with the words *to* or *for*.

d) The *antithetical* relation, when words of an opposite signification are united to form a general or abstract term.

86. No fixed rules can be laid down with respect to any of the above distinctions; and it must be borne in mind that in the colloquial generally, and in some dialects more particularly, combinations of two, three, and four syllables, to form nouns, are very common, while the same notions would in the books frequently be conveyed by one syllable only.

87. *Primitive* nouns, or those which are monosyllabic, and are generally understood to be nouns, are such as the following:—

人 jin 'man,' 飯 fán 'rice,' 茶 ch'a 'tea,'

風 fūng 'wind,' 血 hù 'blood,' 馬 mà 'horse.'

This class is not a large one, and the monosyllable is not intelligible to a Chinese when pronounced by itself, it must have some syllable or syllables with it: e. g. 'a man' must be called *yí-kó* (one) *jin*; *fán*, 'rice,' must enter into some phrase, as *k'i-(chi)-fán* 'to eat rice,'—'to dine,' or *tsaù-fán* 'early rice,'—'breakfast,' or *wán-fán* 'late rice,'—'dinner'; *ch'a* 'tea,'—'the infusion,' must be distinguished from the leaf, by such phrases as *yìn-ch'a* 'to drink tea,' or *ch'a-yí* 'tea-leaf.' Nouns which designate objects that may be numbered take with them a word in apposition with the number prefixed; e. g. *mà*, 'horse,' takes *yí-p'i* (1988), 'one,' before it, *yí-p'i-mà* 'a horse,' *sān-p'i-mà* 'three horses.'

88. *Derivative nouns*, or such words as have acquired the form of substantives by the addition of a *formative syllable*, are much more numerous than primitive nouns, or monosyllables. These always remain nouns, while some primitive nouns may be used as verbs. This class of words belongs chiefly to the colloquial and the lower style of composition.

89. *Formative syllables*, or those used as such, being similar to terminations in European languages, may be classified thus:—

- a) Those which generally indicate an agent: e. g. *jin* 人 ‘man;’ *nǚ* 女 ‘woman;’ *shǒu* 手 ‘hand;’ *fū* 夫 ‘man, person;’ *tsè* 子 ‘child.’
- b) Those which refer to a class, and form appellatives relating to position or gender: e. g. *tí* 席 ‘a ruler;’ *nǚ* 女 ‘a woman.’
- γ) Those which imply a round shape: e. g. *t'el* 豆 ‘head.’
- δ) Those which relate to objects of various forms and combinations: e. g. *kwei* 垛 ‘a lump;’ *tsè* 子 ‘child.’

90. Many characters are used as formative syllables, like the words *man*, *boy*, in *herdsman*, *handicraftsman*, *footman*, *stable-boy*, *post-boy*, *errand-boy*. The characters of this class, which generally indicate an agent, are *shǒu* 手 ‘hand,’ *jin* 人 ‘man,’ *tsiáng* 匠 ‘workman,’ or *kung* 工 ‘artisan,’ *fū* 榖 ‘fellow,’ *hú* 家 ‘householder,’ *tsè* 子 ‘son,’ *er* 兒 ‘child.’ This latter—*er*—is used especially in the north of China:—*er* *t'el* ‘head,’ *shēng* 生 ‘born, produced,—a performer.’

91. Of those formatives which generally indicate a person or agent, the following examples illustrate the use of *shǒu* ‘hand:’

*shuǐ-shǒu* 水手, ‘water-hand,’—‘a sailor.’

*yíu-shǒu* 遊手, from *yíu* ‘to wander,’—‘a vagrant.’

*p'aú-shǒu* 炮手, from *p'aú* ‘a cannon,’—‘a gunner.’

*k'iǎn-shǒu* 優手, from *k'iǎn* ‘skilful,’—‘an adept.’

#### Examples of the use of *jin* ‘man.’

*fū-jin* 婦 ‘a woman, a matron.’

*k'è-jin* 客 ‘a guest.’

*fū-jin* 夫 ‘a lady.’

*kung-jin* 工 ‘a workman.’

*ch'ái-jin* 差 ‘a messenger.’

*páu-jin* 報 ‘a reporter’(of news &c.).

92. Nouns formed with *tsiáng* ‘workman,’ *kung* ‘artisan—labourer,’ and *fū* ‘a man—a fellow,’ are such as these:

*mù-tiáng* 木, from *mù* 'wood,'—'a carpenter.'

*yín-tiáng* 錦, from *yín* 'silver,'—'a silversmith.'

*t'ieh-tiáng* 鐵, from *t'ieh* 'iron,'—'a blacksmith.'

*h'uá-kung* 畫, from *h'uá* 'to sketch,'—'a painter.'

*t'u-kung* 土, from *t'u* 'earth,'—'a husbandman, a gardener.'

*mà-fū* 馬, from *mà* 'a horse,'—'a groom.'

*t'iau-fū* 扛, from *t'iau* 'to carry on the shoulders,'—'a porter.'

*kiau-fū* 轎, from *kiau* 'a sedan-chair,'—'a chair-bearer.'

*kiō-fū* 脚, from *kiō* 'a foot,'—'a courier or messenger' (1246).

*nüng-fū* 農, from *nüng* 'to cultivate the ground,'—'a husbandman.'

93. *Tsé* 'child' and *qr* 'infant' are very common formatives for designations of persons and agents, though they frequently help to form names of things, and often form diminutives.

Examples of the use of *tsé* 'child.'

*nüng-tsé* 女 'a mother' (1823).

*chàng-tsé* 長 'the eldest son.'

*t'iēn-tsé* 天 'the son of heaven,'  
i. e. 'the emperor.'

*sün-tsé* 孫 'a grandchild.'

*lóng-tsé* 龍 'a fop,—a rake' (1498,  
'wave').

*chū-tsé* 廚 'a cook.'

*kuān-tsé* 桔 'a cudgel' (1434).

*kwó-tsé* 果 'a fruit' (1468).

*yín-tsé* 銀 'money.'

*shin-tsé* 身 'the human body.'

*siāng-tsé* 箱 'a box.'

*chù-tsé* 主 'the master.'

Examples of the use of *qr* 'infant.'

*hai-qr* 孩 'a child.'

*nü-qr* 女 'a girl.'

*jin-qr* 人 'a man.'

*mìng-qr* 名 'a name' (of any thing).

*hwá-qr* 言舌 'a word.'

*hwü-qr* 物 'a thing' (esp. antique &c.).

94. *T'el* 'head' and *kiā* (*chiā*) 家 'family' also designate persons and agents, but *t'el* often means *things* of a round shape, or all in a piece, and *places*; and *kiā* frequently denotes a whole *class*,—*faculty*, *sect*, &c.

Examples of the use of *t'eu* 'head.'

<i>yā-t'eu</i> 丫 'a servant-girl *.'	<i>shǐ-t'eu</i> 舌 'the tongue.'
<i>tuì-t'eu</i> 對 'an enemy *.'	<i>ji-t'eu</i> 日 'the sun.'
<i>lǎo-t'eu</i> 老 'a gaoler.'	<i>kǔ-t'eu</i> 骨 'a bone.'
<i>fán-t'eu</i> 飯 'a cook.'	<i>piè-t'eu</i> 鼻 'a nose,' met. 'a servant.'

Examples of the use of *kiā* 'family.'

<i>jìn-kiā</i> 人 'people.'	<i>i-kiā</i> 医 'the medical faculty.'
<i>lǎo-jìn-kiā</i> 老人 'an old man,—gentleman.'	<i>taú-kiā</i> 道 'the Tauista.'
<i>pàn-kiā</i> 本 'a clansman.'	<i>ch'uēn-kiā</i> 船 'ship-owners.'
<i>tūng-kiā</i> 東 'a master.'	<i>fú-kiā</i> 富 'the rich.'
<i>tién-kiā</i> 店 'a shopkeeper.'	<i>kweī-kiā</i> 貴 'the noble.'

95. Some other words, as *hú* 戸 'a house-door,'—for 'householder,' *ti* 帝 'a ruler,'—'a prince,' *nù* 女 'a woman,' and *sāng* 生 'born,' form nouns in a similar way to the preceding, though some of these may perhaps be considered to be in apposition to their prime syllables: e. g.—

<i>k'ái-hú</i> 正 'beggars.'	<i>i-sāng</i> 医 'a medical man' (848, as above, line 7).
<i>liáng-hú</i> 糧 'a tax-collector.'	<i>huáng-tí</i> 皇 'an emperor.'
<i>pín-hú</i> 貧 'the poor.'	<i>shàng-tí</i> 上 'God.'
<i>xiān-sāng</i> 先 'a teacher.'	<i>yù-tí</i> 禹 'God,' acc. to Budd. <sup>t</sup> religion.
<i>ch'ü-sāng</i> 畜 'domestic animals.'	<i>chí-nù</i> 至 'a niece.'
<i>hòu-sāng</i> 後 'a young man.'	<i>tūng-nù</i> 童 'a virgin.'
<i>hié-sāng</i> 學 'a student.'	<i>chú-nù</i> 處 'a young lady not yet introduced to society.'

Here also we may notice those nouns formed with *sz* 师 'a teacher,' *chú* 主 'a lord,' and *sheù* 首 'a head, a chief:' e. g.—

<i>ch'a-sz</i> 茶 'a tea-inspector.'	<i>ch'uēn-sheù</i> 船 'a captain' (of a ship).
<i>tién-chú</i> 店 'a shopkeeper.'	<i>hoiūi-sheù</i> 會 'the principal' (of a society).

\* The more common words are *yáng-jin* 傭人 'servant, male or female,' and *ch'ea-jin* 仇人 'enemy.'

96. The designations of agents are very commonly formed by the periphrasis of an active verb and its object with the addition of the genitive particle *ts* 的, which throws the whole into the form of a participial expression similar to the Greek form δ πράττων, δ πράγματα πράττων, &c.

*ti-yü-ts* 魚魚, lit. 'strike-fish (sub. person), one who takes fish,' = a fisherman.

*nā-yü-ts*, fr. *nā* 拿 'to take,' has the same meaning.

*tsō-sāng-ts* 做生意 'make trade (person),' = a tradesman.

*kān-chai-ts* 砍柴 'cut fuel (person),' = a woodcutter.

*tsóng-míng-ts* 總明 'clear-bright (person),' = an intelligent person.

*nāng-kán-ts* 能幹 'able to transact affairs,' = an able man.

*pān-shi-ts* 辦事 'manage business (person),' = a manager.

Nouns formed in this way are very numerous, but they are not often used in the presence of the individual whose calling or character they signify.

*tū-shū-ts* 讀書 'one who reads books, a scholar, a learned man.'

*kiaú-shū-ts* 教書 'one who teaches book-lore, a teacher.'

97. In addition to the above names of persons, others will be found under the articles treating of composite nouns. We will now consider those derivative nouns which designate objects and localities. Besides the use of *tsə* and *qr* 'child,' and *t'əu* 'head,' for general objects, we have *t'əu* 'head,' *k'eū* 'mouth,' and *mən* 'door,' as formatives for designations of places.

#### Examples.

<i>taū-tsə</i> 刀 'a knife.'	<i>ming-qr</i> 名 'a name.'
<i>yin-tsə</i> 銀 'silver,—money.'	<i>hwá-qr</i> 話 'a word.'
<i>kin-tsə</i> 金 'gold.'	<i>shí-t'əu</i> 舌 'the tongue.'
<i>tiē-tsə</i> 帖 'an invitation card.'	<i>kū-t'əu</i> 骨 'a bone.'
<i>shén-tsə</i> 扇 'a fan.'	<i>mū-t'əu</i> 木 'a piece of wood.'
<i>jī-tsə</i> 曰 'a day.'	<i>chī-t'əu</i> 指 'a finger.'
<i>ting-tsə</i> 钉 'a nail.'	<i>shān-t'əu</i> 山 'a mountain-top.'
<i>tiēn-qr</i> 里 'a little.'	<i>ch'uēn-t'əu</i> 島 'a roadstead'(324, 'ship').
<i>mən-qr</i> 門 'a door.'	<i>mā-t'əu</i> 馬 'a jetty,—a landing-place.'

<i>ch'ǖng-k'eu</i> 窗 'a window.'	<i>yǖ-män</i> 衙 'magistrate's office.'
<i>shān-k'eu</i> 山 'a mountain-pass.'	<i>lai-l-män</i> 监 'a gaol.'
<i>lù-k'eu</i> 路 'a thoroughfare.'	<i>wū-män</i> 午 'the ante-rooms.'

98. Composite nouns are such as are formed by the union of two or three syllables, each preserving its individual signification when in composition. They have been divided into four classes according to the relations which these syllables bear to each other. We now proceed to consider the first of these classes, namely, that in which the *appositional relation* predominates.

Observe.—We understand by the term *apposition*, words, identical or cognate in meaning, placed together and explanatory of each other; e. g. *Victoria Queen of England*, *Cicero orator*, *Urbs Roma*, &c.

99. One division of this class consists of words formed by the union of two syllables identical in signification or synonymous, one syllable standing as the exponent of the other. And, in the first place, those which are identical are simply *repetitions* of the same word: thus—

<i>t'ai-t'ai</i> 太 'aged lady,' used in addressing or speaking of a mandarin's lady.
<i>nai-nai</i> 奶 'married lady of rank,' with similar usage.
<i>kō-kō</i> 叔 'elder brother,—Sir,' in speaking to one of inferior rank.

100. In the next place, *synonymes* are united to form common nouns: thus—

<i>fáng-ü</i> 房屋 'a house.'	<i>sin-ch'äng</i> 心腸 'the heart, the feelings.'
<i>yēn-tsing</i> 眼睛 'the eye.'	<i>yīng-er</i> 嬰兒 'an infant.'
<i>i-fü</i> 衣服 'clothing.'	<i>lì-li</i> 律例 'statute-law.'

101. Two verbs are sometimes united to form nouns: e. g.—

<i>hing-wéi</i> 行爲 'actions,' both verbs meaning <i>to do</i> (synonymes).
<i>fi-yúng</i> 費用 'expenses,' lit. <i>to expend—to use</i> (cognate).
<i>shuo-huá</i> 說話 'conversation,' lit. <i>to talk—to say</i> (synonymes).
<i>fàn-luán</i> 反亂 'revolution,' lit. <i>to reverse—to rebel</i> (synonymes).

Nouns expressing the abstract notion of verbs are generally formed in this way, just as the infinitive is used in German and Greek; *das Leben*, *das Haben*, *τὸ τυχεῖν*, &c.

102. Two adjectives are united to form nouns: e. g.—

<i>chén-pai</i> 寶 'precious-precious—a jewel' (216).
--

*jìn-i'st* 仁 殷 'benevolent-kind—kindness.'

*yì-mún* 憂 悵 'sad-sorrowful—sorrow.'

103. Two nouns of a series are used to form the name of the class which the series expresses: e.g.—

*kung-héu* 公 侯 'a nobleman,' lit. *duke—marquis*; the series being *kung-héu-pé-tsè-nán* 'the five degrees of nobility.'

*kiè-tsè* 甲 子 'the cycle;' these two characters being the signs of the 1st year of the cycle. Cf. Alphabet. A. B. C.

104. Many nouns are formed by placing generic terms, the equivalents for *tree, stone, flower, fish, &c.*, after the special object: e.g.—

*li-yú* 鯉 魚 'the carp.' | *kwoi-hoā* 桂 花 'the flower of the cassia.'

*sung-shù* 松 樹 'the fir-tree.' | *yīng-shí* 英 石 'limestone.'

105. Under the appositional relation we must also consider the very large class of nouns formed by the use of what have been called *numeratives* or *classifiers*. These correspond to our words *gust* of wind, *flock* of sheep, *cup* of wine. The words *gust*, *flock*, *cup*, are not in the genitive or possessive case, but in apposition to the words *wind*, *sheep*, *wine*\*. The Chinese, in conversation, extend the use of such words to every object; they say, for example, 'one handle fan' for *a fan*, 'one length road' for *a road*. They are here called *appositives*, a term more appropriate than *numeratives* or *classifiers*. We shall now give a list of these appositives, and point out those which claim our first attention, and the classes of words to which they are prefixed in order to form nouns.

106. *List of appositives, with the nouns and classes of nouns to which they are united in composition.*

1. *kó* 個, 箇 or 人, is the most common app.; it is used with almost all objects: thus, *yì kó jìn* 'a man.'
2. *chǐ* 隻 'an individual thing, single;' with names of *animals, ships, and things that move*.
3. *kién* 件 'a division;' with *things, affairs, clothes*.
4. *kwoi* 土塊 'a clod, a lump;' with *dollar, land, stone, and things of an irregular shape*.
5. *t'ian* 條 'a twig, a division;' with *long things, roads, fish, snakes, &c., laws, &c.*
6. *tsé* 座 'a seat;' with *house, hill, clock, of things fixed in a place*.
7. *pàn* 本 'root, origin;' with *book*. This is a borrowed character.

\* Compare Lat. *Urbs Roma*, Ger. *ein Glas Wein*.

8. *pà* 把 'a handle;' with *knife, chair, things that may be held.*
9. *kān* 根 'a root;' with *tree, pole, club, &c.*
10. *chàng* 張 'a sheet;' with *paper, table, bow, &c., things spread out.*
11. *chī* 木枝 'a branch;' with *pencil, branch, &c.*
12. *p'i* 匹 'a piece or a pair;' with *horse, ass, &c.*
13. *tui* 对 'a pair,' with *shoes, or any thing in pairs.*
14. *shuāng* 雙 'a couple,' used as the above (13).
15. *kièn* 間 'an interval, a space;' with *house, and buildings generally.*
16. *fūng* 封 'to seal,' with *letters, &c.*

107. The above are the appositives in most general use. A list of those characters which are less frequently used in this way is now given. The student may by reference to Mr. Edkins' *Grammar of the Mandarin Dialect* find a more particular notice of each.

1. <i>chán</i> 風 'a gust of wind.'	17. <i>ping</i> 柄 'a handle.'
2. <i>ch'ing</i> or <i>shing</i> 乘 'a carriage.'	18. <i>p'u</i> 舔 'to spread out.'
3. <i>chi</i> 軸 'an axle.'	19. <i>pú</i> 步 'a pace.'
4. <i>chu</i> 處 'a place.'	20. <i>sò</i> 所 'a place.'
5. <i>fù</i> 幅 'a fold, a piece.'	21. <i>t'ēu</i> 豆員 'a head.'
6. <i>kān</i> 杆 'a pole.'	22. <i>tìng</i> 丁頂 'a top.'
7. <i>kiá</i> 架 'a frame, a stand.'	23. <i>tò</i> 茄 'a bunch.'
8. <i>k'eu</i> 口 'a mouth.'	24. <i>tū</i> 土堵 'a low walk.'
9. <i>kuén</i> 卷 'a roll'	25. <i>ts'ān</i> 烏參 'a meal' (2786).
10. <i>k'ò</i> 黑 'a grain.'	26. <i>ts'êng</i> 層 'a layer, a story.'
11. <i>kō</i> 科 'rank, examination.'	27. <i>toi</i> 𠂇 'a joint.'
12. <i>kwoán</i> 管 'a pipe.'	28. <i>twán</i> 布 'a piece of cloth, &c.'
13. <i>lîng</i> 頸 'a collar.'	29. <i>tsün</i> 尊 'honourable.'
14. <i>mén</i> 門 'a door.'	30. <i>wān</i> 文 'the tenth of a copper cash.'
15. <i>mei</i> 枝 'a stem.'	31. <i>wei</i> 尾 'a tail' (3121).
16. <i>mien</i> 面 'the face.'	32. <i>wei</i> 位 'a person.'

Besides the above, many words are used as *appositives*, especially such words as express *quantity* of any kind, a *collection* or a *class* of objects\*.

108. The second class of composite nouns includes all those whose first part may be said to stand in the *genitive* case, and which expresses the *origin* or *cause* of the second part, or that person or thing to which the second part *belongs* or has *reference*. Under this class also will come such compounds as have an attributive attached to them, whether an adjective or a verb in its participial form.

109. Examples of nouns of two syllables, the former of which is in the genitive case:—

*t'ù-chàn* 土產 lit. 'soil's produce,'=produce.

*t'iēn-kì* 天氣 lit. 'heaven's breath,'=the weather.

*shāng-háng* 商行 'a merchant's house and premises.'

*mén-k'òu* 門口 lit. 'door's mouth,'=door.

*tién-chù* 店主 lit. 'shop's lord,'=innkeeper or shopkeeper.

*nǐu-jū* 牛肉 lit. 'cow's flesh,'=beef.

110. Examples of nouns of two syllables, the former of which is an adjective or a participle:—

*wéi-mai* 大麥 lit. 'great-corn,'=wheat. *tuó-huāng* 鴨黃 '(yellow) rhubarb.'

*zuó-ji* 昨日 'yesterday.' *zuó-yé* 夜 'last night.'

*wén-yü* 文約 'a written agreement.'

*chūng-sin* 中心 lit. 'middle-heart,'=centre.

*kì-sing* 記性 lit. 'recording-faculty,'=memory.

*kuài-fǎ* 解法 lit. 'explaining-method,'=explanation.

*hí-yán* 戲言 lit. 'sporting-words,'=a joke.

*míng-t'iēn* 明天 lit. 'bright-heaven, or when the heaven becomes bright,'=to-morrow.

*hién-shuō* 閒說 'idle-talk.' *xiàù-sz* 小廝 'a waiter or valet.'

*chāu-p'ai* 招牌 lit. 'calling-board,'=a sign-board.

*fēi-qiao* 飛橋 lit. 'flying-bridge,'=drawbridge.

111. Sometimes designations of place and time, which are commonly used as prepositions or adverbs, enter into the composition of nouns: e. g.—

\* See *Grammar of the Mandarin Dialect* by Rev. J. Edkins, pp. 129, 130.

*sīen-fēng* 先鋒 lit. 'forward-point, van,'=the van of an army.

*kīn-jī* 今日 lit. 'now-day,'=to-day. Cf. uses of *nū* and *nālāu*.

*tsāu-fán* 早飯 lit. 'early-rice,'=breakfast. Cf. Ger. *Früh-stück*.

*wán-fán* 晚飯 | lit. 'late-rice,'=the evening-meal. Cf. Ger. *Abend-brot*.

112. The third class of nouns is much smaller than the preceding, but it includes many idiomatic expressions. The first syllable of the two stands to the other in what we shall call the *dative* relation to its associate. The examples will show what is meant by this expression:—

*hiō-fāng* 學房 lit. 'learning-room,' i. e. a room for that purpose,=a school-room.

*tsiù-liāng* 酒量 lit. 'wine-measure,'—'the capacity for drinking.'

*ch'a-hū* 茶壺 'a tea-pot, a pot for tea.'

*píng-lì* 兵律 lit. 'soldiers'-law,'—'discipline.'

*yīn-kū* 銀庫 lit. 'silver-store,'—'treasury.'

113. In addition to the names of agents mentioned already, the expression *sz-fū* 自市傳 'a teacher,' and the verb *tsō* 作 'to make,' are used to form nouns: e. g.—

*nī-kil-sz-fū* 尼姑 lit. 'pure-lady,'=nun.

*t'i-t'el-sz-fū* 刃豆頭 lit. 'shave-head,'=a barber.

*shí-tsō* 石頭 lit. 'stone-make,'=a stone-mason.

*shuowt-tsō* 水頭 lit. 'water-make,'=a confectioner or baker.

114. A verb and its object are sometimes used as a noun with and sometimes without the particle *的*: e. g.—

*k'i-t'el* 起豆頭 lit. 'begin-head,'—'beginning.'

*hwuī-sin* 回信 lit. 'return-letter,'—'a reply,' to a letter.

115. The verb sometimes stands in the second place with a noun before it, without any apparent construction existing between them: e. g.—

*shí-mō* 石磨 lit. 'stone-grind,'=a grindstone. *mō-shí* too is used.

*shú-lung* 樹石龍 lit. 'tree-grind,'=a wooden mill for grinding grain.

116. Many of the appositives are placed *after* words, and they then help to form general terms: e. g.—

*mà-pí* 馬匹 'horses.'

*pú-pí* 布匹 'piece-goods.'

*ch'üen-ché* 船隻 'ships.'

*shí-kwéi* 石塊 'stones.'

117. Nouns formed by uniting words *antithetical* in meaning are very common, and they generally signify the abstract notion implied by these extremes: e. g.—

*k'ing-ch'ung* 輕重 lit. 'light-heavy,'=weight.

*tō-shāo* 多少 lit. 'many-few,'=quantity, which is the common phrase for 'how many?' or 'how much?'

*ch'áng-tuān* 長短 lit. 'long-short,'=length.

*kuū-tū* 高低 lit. 'high-low,'=height.

118. The union of syllables of an opposite signification gives rise to a general term: e. g.—

*hiüng-tí* 兄弟 lit. 'elder brother and younger,'=brethren.

*chi-mei* 姊妹 lit. 'elder sister and younger,'=sisters.

119. The student should notice the class of *abstract* nouns which are formed by the addition of such words as *k'i* 氣 'breath,' *füng* 風 'wind,' *sīn* 心 'heart,' *sing* 性 'nature,—disposition,—faculty':—

*t-k'i* 義 'integrity.'

*wén-füng* 文 'literary taste.'

*nù-k'i* 怒 'anger.'

*shiau-sin* 小 'attention.'

*k'e-k'i* 答 'etiquette.'

*chüng-sin* 中 'the centre.'

*ti-k'i* 息 'climate.'

*liàng-sin* 良 'conscience.'

*mán-k'i* 憤 'sadness.'

*kú-sin* 懼 'fear.'

*wei-füng* 威 'dignity.'

*ki-sing* 記 'memory.'

*mín-füng* 民 'nationality.'

*sīn-sing* 心 'disposition.'

120. Other *abstract* nouns are formed upon the same principle as those noticed in the foregoing articles; viz., (1) by uniting *synonymes*, (2) by placing one noun in the genitive case before another, (3) by joining two verbs or (4) an *adjective* and its noun:—

(1) *jīn-nǎi* 仁愛 'benevolence, philanthropy.'

*gān-tièn* 恩典 'favour, grace.' Ger. *Gunst*.

*zhōng-kièn* 中間 'the midst.'

(2) *chù-i* 主意 'the will,' lit. 'the idea of the master.'

*míng-shēng* 名聲 'reputation,' lit. 'sound of the name.'

*tàu-lì* 道理 'doctrine,' lit. 'the rule of reason.'

(3) *mài-mài* 買賣 'trade,' lit. 'to buy, to sell.'

*xiào-huà* 笑話 'joking,' lit. 'to laugh, to talk.'

*wèn-tà* 問答 'dialogue,' lit. 'to ask, to answer.'

*fēn-pǐ* 分別 'difference,' lit. 'to divide, to distinguish.'

*kung-lau* 功勞 'merit,' lit. 'to merit, to labour.'

(4) *xiǎo-xīn* 小心 'attention,' lit. 'small heart.'

*pèn-fēn* 本分 'duty,' lit. 'own part.'

*gāo-míng* 高名 'celebrity,' lit. 'high name.'

121. Proper names may be mentioned appropriately here. Chinese names proper are always significant. Foreign names are put into Chinese form by simply representing the syllables of which they are composed by Chinese characters. There are about five hundred characters used as the names of families. (See Appendix.) In addition to this *síng* 姓, 'surname,' each individual has several designations, the principal one, which follows the *síng* immediately, is the *míng* 名 or common 'name,' and sometimes a *téi* 諱 'title.' In addressing a person the *síng* is used with some polite expression suffixed, such as *shí-síng* 'elder-born,' *shíng-kóng* 'Mr.' A few of the most common geographical and other proper names will be found in the Appendix.

122. *Diminutives* are formed by means of certain words, signifying *little*, *small*, prefixed; *xiǎo-yáng* 'small sheep,' = a lamb, *xiǎo-mǎ* 'small-horse,' = a colt; or by the word *ér* 'child,' or 'infant,' suffixed, *hai-ér* 'a little boy.'

123. The distinctions of gender and number are made in a similar way by prefixes or suffixes:—

*nán* 男 'male' and *nǚ* 女 'female' are prefixed to *jīn*, 'man,' to express the gender; so also are *kóng* 公 'male' and *mǔ* 媽 'mother,' to names of animals, to distinguish the gender.

*fu* 父 'father' and *mù* 'mother,' *tsè* 'son' and *nǚ* 'daughter,' are employed with the names of relations; as, *uncle*, *aunt*, *nephew*, *niece*. They are however suffixed.

## Examples.

*nán-jin* 男 'a man.'

*kóng-chi* 獭 'a boar \*.'

*nǚ-jin* 女 'a woman.'

*mù-kòu* 狗 'a bitch.'

*pè-fū* 伯 'uncle.'

*chí-nǚ* 姊 'a niece.'

*pè-mù* | 'aunt.'

*sān-nǚ* 孫 'a granddaughter.'

The Chinese ascribe certain genders to various objects of nature, according as they belong to the male and female principles, the *yáng* 阳 and the *yīn* 阴, the dual powers of the universe. The 'sun,' *ji*, is masculine, the 'moon,' *yü*, is feminine. But this does not affect the form of the words or their construction. Frequently the gender is shown by a distinct appellation; as, *tsè* 'son,' *nǚ* 'daughter.'

124. A proper name may be used as a common noun either by itself or with the addition of *tàng* 等 'sort, class;' instead of saying "He was a perfect Confucius," the Chinese would say "He is of the Confucius sort." But this form of expression is scarcely ever used; the notion would be conveyed in some other way, especially in the colloquial style.

125. When the plural is expressed in Chinese it is done in several ways, each having reference to the extent of the notion of plurality. The simplest form of the plural is the reduplication of the syllable, a method common to Japanese as well as to Chinese †. It expresses *all* in a general sense, in some expressions indefinite, but in others limited by locality or the nature of the subject; e. g. *jin-jin* 人 signifies either 'every body' (but not without exception) or 'all men,' if the nature of the case or sense of the passage require it; just as we say, *most men*. The same may be said of *jì-jì* 日 'daily,' which is an adverb.

126. The following are the syllables commonly prefixed to express plurality: those common to the conversational form are marked thus—(c.); the others are only used in the books:—

*cháng* (c.) 'all,' either 'every,' or merely 'all' the party in a certain place, generally of persons, followers, attendants.

*zhí* (c.) 'all,' in a more general sense applied to smaller classes.

*shí* 'all,' chiefly in the books.

\* Cf. *οὐς κάρπος* of Homer.

† In Japanese *ato* is 'man,' *ato-bito* 'men.'

**多** *tō* (c.) 'many, or much, or often,' of men or things. *hü-tō* or *haü-tō* are stronger colloquial forms.

**凡** *fán* (c.) 'all,' of number or quantity; also *tā-fán*. *chau* 'all, generally' (seldom).

**悉** *sí* 'all, completely,' often as an adverb.

**並** *píng* is used both before and after the noun, but only in books.

127. These below are placed after the noun, and are emphatic, and commonly imply universality as well as mere plurality:—

**皆** *kiāi* (c.) 'all,' in company,—*in universum*, it comprehends the whole class.

**都** *t'ü* (c.) 'all, entirely, altogether.' This is also used as an adverb, to intensify; and then gives the sense of, *at all, quite*.

**俱** *k'ü* 'all,' chiefly in books and the higher colloquial.

**咸** *hiēn* 'all,' also uncommon in speaking.

**舉** *kù* 'all,' lit. 'to raise up,' confined to the books.

**均** *kün* 'all, equally.' *tsien* 'all,' in books especially.

**等** *tàng* (c.) 'a class, sort.' This is common in books too.

**輩** *pèi* (c.), as in *chàng-pèi* 長輩 'elders, superiors.'

**全** *ts'uēn* (c.) 'complete,' also used in the books.

**們** *mén* (c.), the common mandarin particle for 'all;' it may be looked upon as a *formative* particle.

128. The most common method is to employ some number or expression which sufficiently defines the plurality of the noun to which it is attached; just as the vulgar expression 'three foot' for 'three feet,' and in German *drei hundert mann*, &c. The numeral determines the plurality; and frequently in Chinese a special number prefixed serves to form a general or universal notion: e. g.—

**四海** 'the four seas,' i. e. the world.

**百官** 'the hundred mandarins,' i. e. the officials.

**六房** 'the six rooms, departments,' i. e. the six boards of government.

**萬民** 'the ten thousand people,' i. e. all the people. *ki* and *sú* , 'several,' and some other syllables determine the plural. Cf. the use of *μύριος* in Greek.

129. Those relations of words to each other, which are shown in the classical languages of Greece and Rome by the *cases* of nouns and by the *persons* and *tenses* of verbs, are exhibited in Chinese by the arrangement and sequence of the words themselves. The consideration therefore of the cases of nouns must be referred to the syntax of the language.

130. The only case which can be distinguished by the form of the expression is the *genitive*. The particles which show this are *ti* 𠩺 and *chi* 之; the former in speaking, the latter in the books. They have the nature of demonstratives, and stand for the *s* with an *apostrophe*—'s or s'.

### §. 3. On adjectives.

131. Adjectives in Chinese may be divided, as the nouns have been, into three classes. Some syllables are used exclusively as adjectives, and are but seldom employed in the other grammatical relations; they may therefore be looked upon as *primitive*: e. g. *hai*, 'good,' is most commonly used as an adjective, although sometimes, with a change of tone—*hai*, it means 'to love.' Others seem to require the genitive particle to *form* them into attributives, and may be considered as *derivatives*. Others again are formed by the union of two or more syllables, and may be called *compounds*. Examples of this classification are to be found in the following articles.

132. The common formative particles, which strengthen the attributive force of the adjective, are *ti* 𠩺 in the mandarin and *chi* 之 in the books. When these must be used depends in a great measure upon the rhythm of the expression: e. g. we may say *fu-kwei-jin* 富貴人 or *fu-kwei-ti-jin* 'a rich man,' but *li-hai-jin* 利害 would not pass, because it might signify 'to injure a man,' *hai* being a verb 'to hurt,' but *li-hai-ti-jin* is 'a hurtful man,'—'a fierce, bad person.' The *ti* is required generally when a verb enters into the composition of the adjective, therefore especially after verbal adjectives and participles.

133. Adjectives of cognate signification come together and strengthen each other: e. g.—

*ti-sien-po* 淫薄 'shallow—thin,'=poor, weak.

*kiau-miau* 巧妙 'clever—marvellous,'=ingenious.

*ki'en-ku* 坚固 'firm—strong,'=firm.

134. A substantive sometimes stands before an adjective, as one noun stands before another in the genitive case, and thus intensifies the adjective: e. g.—

*ping-liang* 冰涼 'ice's cold,'=icy-cold.

*sü-pa* 雪白 'snow's white,'=snowy-white.

135. A noun and an adjective combined sometimes form an epithet, which is used as an adjective: e. g.—

*wá-tān-tí* 大胆 lit. 'great-liver,'=brave.

*kung-taú-tí* 公道 lit. 'just-doctrine,'=just.

Such compound adjectives always require *白* *的*.

136. An adjective or a noun is prefixed to an adjective with an adverbial force, and it is sometimes doubled to intensify the meaning: e. g.—

*tsing-sí-tí* 精細 'fine-small,'=fine.

*tsing-tsing-sí-tí* 'very elegant.'

*wén-yá-tí* 文雅 'letters-elegant,'=of literary elegance.

*wén-yá-yá-tí* 'of a very fine style of composition.'

137. The addition of *kǒ* 可 'can,' or *haù* 好 'good, much,' to a verb forms adjectives which terminate in *-able* in English; they must always be followed by *tí*: e. g.—

*kǒ-lièng-tí* 可憐 lit. 'can-pity,'=pitiable, miserable.

*kǒ-yòng-tí* 可用 lit. 'can-use,'=that may be used.

*haù-yòng-tí*, lit. 'good-use,'=useful.

*haù-siāu-tí* 好笑 lit. 'good-laugh,'=laughable.

138. The quality of a verb may be attributed to a noun by a participle formed by suffixing *tí* to the verb itself: e. g.—

*huān-hì-tí* 雜喜 lit. 'to be pleased with,'—'pleasant.'

*huō-tóng-tí* 活重力 lit. 'to live and move,'—'lively, active.'

139. The quality or possession of the quality of a noun may be attributed to another noun by prefixing *yìu* 有 'to have,' and suffixing *tí* to the noun whose quality is concerned: e. g.—

*yìu-tóng-tián-tí* 同錢 lit. 'has-money,'=monied, rich.

*yìu-lì-kì-tí* 力氣 lit. 'has-strength,'=strong.

*yìu-liàng-xīn-tí* 良心 'conscientious.'

*yìu-hàu-sí-tí* 意思 'with a good meaning or intention.'

140. Many adjectives are formed from nouns, especially when they are descriptive of the shape or material of which any thing is made: e. g.—

*sì-fāng-ti* 四方 lit. 'four-square,' = square.

*zhǐ-ti* 紙 'of paper.'    *jin-ti* 金 'of gold,' = golden.

These latter sometimes take the verb *tsō* 作 or *tsō* 作, 'to make,' between the noun and the particle *ti*:

*mù-tsō-ti* 木作 'made of wood,—wooden.'

Such are however to be regarded as the participles from compound verbs, corresponding to the German compound verb *handhaben*.

141. Some adjectives with an intransitive or passive signification are formed by prefixing *jin*, 'man,' to the verb: e. g.—

*jin-hán-ti* 狠 lit. 'men-hate,' = hated.

*jin-ngr̥ai-ti* 愛 lit. 'men-love,' = esteemed.

Such adjectives as *wolfish*, *hateful*, &c., are sometimes expressed by conventional terms, sometimes by circumlocutions: e. g.—

*yǐ-wāi-láng-ti* 狼 sing-tsing, lit. 'has-wolf's-disposition,' = wolfish; or,

*siáng-chái-láng-ti*, lit. 'like-wolf,' = wolfish.

*jin-kò-hán-ti*, lit. 'men-can-hate,' = hateful.

142. Adjectives formed in European languages by means of a privative syllable are made by prefixing *pü* 不, 'not,' to the simple word, and adding *ti*, the genitive particle: e. g.—

*pü-siāng-kān-ti* 相干 'unimportant.'

*pü-shuāng-kwái-ti* 痘快 'unwell' or 'unwholesome.'

*pü-hò-mù-ti* 不睦 'inimical.'

143. In this way many adjectives are formed in Chinese as equivalents for adjectives not produced by means of a privative syllable, but of a more emphatic power: e. g. for *bad*, *ugly*, *hearty*, the Chinese would frequently say *pü-háu-ti*, 'not good,'—'bad,' instead of *tsé* 差. All such require *ti*, the genitive particle.

144. There is no form of the adjective which expresses the degree of intensity or comparison. Words which may be mentioned in this connection as affording a means of expressing the comparative and superlative are, *kàng* 更 'more,' *chí* 至 'to come to (the extreme point):' e. g.—

*kàng-háu-ti*, lit. 'more good,'—'better.'

*kàng-yúng-ti* 容易 lit. 'more easy,'—'easier.'

chí-kau-ti 高タカ lit. 'extremely high,'—'highest.'

chí-jin-ngai-ti 仁愛インアイ lit. 'extremely benevolent,'—'very benevolent.'

145. The verb *kiā* 加カ 'to add' is sometimes joined to *kāng*: e. g.—

*kāng-kiā-k'i-kw'āi-ti* 奇快キカイ 'more wonderful.'

*kāng-kiā-pau-pei-ti* 寶ハウ | 'more precious.'

146. Several words are used to express the superlative or the intensity of the attribute, such as *tīng* 頂 'the top,' *ki* 極 'the extreme point,' *hàn* 狠 'to hate,' *ts'u* 割 'to cut off,' *haū* 好子 'good,' *t'ai* 太 'great,—very,—too,' *ehin* 長 'very,' *ts'ui* 最 'very.'

#### Examples.

*tīng-siau-ti* 小 'very small,'—'the smallest.'

*tīng-haū-ti* 好 'the best.'

*ki-tā-ti* 大 'very great,'—'the greatest.'

*hàn-tō-ti* 多 'very many,'—'the most.'

*ts'u-miau-ti* 少 'most wonderful.'

*haū-tō-ti* 多 'very many \*.'

*t'ai-ts'ien-ti* 深 'very shallow.'

*shin-k'ù-ti* 苦 'very bitter.'

*ts'ui-yau-kin-ti* 重 'very important.'

147. The relations expressed by the forms of comparison, and by what is commonly called the superlative, are often produced by syntactical arrangements; the consequence is that the simple adjective must often be construed into European tongues by the forms of comparative and superlative: e. g.—In choosing long articles a person might say, 'This is longer by a foot;' the Chinese would say, 'This is long by a foot,' i. e. *longer* than some others, or 'this is a good one' for 'this is a better one.' This is syntactical; the duration and the extent being expressed after the word to which they respectively refer.

148. There are certain words with which it may be well to make the student acquainted here, because they are employed to state the comparison of the adjective in circumlocutions: e. g.—*pì* 比 'to compare,' thus 'you compared with him are tall' for 'you are taller than him.'

\* Cf. the English phrase, *a good many*.

*yì* 又 'again, still,' *tsai* 再 'again, more.' Cf. the use of *encore* in French and *noch* in German:—*encore mieux, noch mehr.*

*huán* 還 'still, again, beside,' pron. *hai* in coll.

*yǐ* 趙 'to pass over,' and *yǐ-fù* 越發, which is more colloquial, in such phrases as 'the more, the better.'

*yǐ* 超 'to exceed, more,' used as *yǐ*.

149. Sometimes verbs are used to express the idea of adding to or lessening the force of the adjective: e. g.—

*kiā* 加 'to add,' e. g. *kiā-tō* 'add-many,'=greater.

*kiēn* 減 'to subtract,' e. g. *kiēn-siau* 'reduce-small,'=smaller.

150. The particle *yǐ* 於 'in, at,' which is used chiefly in the book-style, is also employed in conversation in the sense of 'in comparison with,'—'than.' Likewise several other words and expressions which signify 'a little.' These are placed after the adjective, as adverbs, and induce the notion of comparison: e. g.—

*chē-kó shí tā yǐ-tièn-qr* 'This is great a little,'  
這個是大一點兒 for, 'This is a little greater.'

151. Another very common way of forming the superlative is by prefixing the ordinal number *tí-yí* 第一 'first,' or the expression *shí-fán* 十分 'ten parts,' to the adjective in its simple form. Both these expressions give the notion of *entirely, completeness*. The Chinese employ the decimal system, and therefore *ten parts* means the *whole*. The word *mán* 萬 'ten-thousand, all,' is also used as an intensifier.

152. When the verb *ti* 得: 'to obtain' is employed after the adjective, and is itself followed by some word which signifies *limit, extremity, urgency, severity, &c.*, as *狠 hěn*, *極 jí*, *至 kìn*, *利害 lì-hài*, the superlative is formed by the whole expression, which denotes a very high degree of the quality signified by the adjective: e. g.—

*kuái-lè-tí-hàn* 快樂 得汗 'very glad indeed.'

*sīn-siēn-tí-kì* 新鮮 得急 'very fresh indeed.'

*kù-nán-tí-kìn* 苦難 得難 'very hard to bear.'

*hiūng-tí-kì-hài* 暴力 得害 'very fierce indeed.'

153. The following expressions are often suffixed to show the degree of

the attributive: *pù-kuo* 不過 ‘not pass-over,’ *pù-shíng* 不勝 ‘not over-come,’ 不完 *pù-wán* ‘not finish;’ also 了不得 *liǎo-pù-è* ‘finish not obtain,’ i.e. extremely. The characters 珠 *shū* ‘to kill,’ 豈 or 儻 *tsin* 盡 or 儻 ‘to complete,’ 𠂇 *k'i* ‘strict,’ 儗 *k'āi* 儗儿 ‘excellent,’ 從 *ts'üng* 從 ‘to follow,’ 杀 *shih* 杀 ‘to kill,’ 豐 *sün* 豐 ‘abundant,’ are also used in this connexion.

154. Certain other words, which signify *great*, *upper*, *good*, are used for the same purpose: e.g.—

*tā-fān-pi* 大分別 ‘very different.’

*shàng-kǔ-sī* 上古的 ‘most ancient.’

*liàng-kìù-tí* 良久的 ‘of a very long time ago.’

#### §. 4. *The numerals.*

155. The cardinal numbers are,

一	二	三	四	五	六	七	八	九	十
<i>yī</i>	<i>ér</i>	<i>sān</i>	<i>sì</i>	<i>wǔ</i>	<i>liù</i>	<i>qī</i>	<i>pā</i>	<i>kiù</i>	<i>shí</i>
one	two	three	four	five	six	seven	eight	nine	ten.

156. The remaining numbers are formed thus:

*shí-yī*, 11; *shí-ér*, 12; *shí-sān*, 13; *shí-sì*, 14;

*ér-shí*, 20; *ér-shí-yī*, 21; *ér-shí-ér*, 22;

*kiù-shí-kiù*, 99; *yī-pè* 百, 100;

*yī-ts'ien* 千, 1000; *yī-wán* 萬, 10,000.

157. The ordinal numbers are formed by prefixing *ti* 𠂇, ‘order,’ to the cardinal numbers; and up to the tenth, *ch'ü* 𠂇, ‘to begin,’ may be prefixed instead of *ti*. In expressing the days of the month, the cardinal numbers may be used alone for the ordinals.

158. Fractional parts are expressed by the character *fān* ‘to divide,—a part,’ the *half* by *pán* 半, and the *quarter* by *kè* 刻.

#### Examples.

*pán-yī* 半日 ‘half a day.’

*jǐ-pán* 日 ‘a day and a half.’

*sān-fān-chi-yī* 三分之一 ‘one of three parts,’ =  $\frac{1}{3}$ .

*kiù-fān-chi-sì* 九分之四 ‘four of nine parts,’ =  $\frac{4}{9}$ .

159. Many characters not properly numerals are used as numerals in

Chinese as in Hebrew and Greek. The characters in passages from noted authors are employed as numerals. Such are the first four characters of the *Yi-king*; viz. *yuēn* 元, *hēng* 亨, *lì* 利, *chíng* 貞, which serve for the numbers *one*, *two*, *three*, *four*, for volumes of books &c. The characters *shàng* 上 'upper,' *chūng* 中 'middle,' and *xià* 下 'lower,' are used for works in three parts or volumes. The three months of each season are designated by *máng* 孫, *chūng* 仲, and *ki* 季.

160. The characters commonly used for the purposes of higher calculation and chronology &c. are two series, one consisting of *ten*, the other of *twelve* characters; viz.—

(a) 甲, 乙, 丙, 丁, 戊, 己, 庚, 辛, 壬, 癸, and  
*ki*, *yǐ*, *pīng*, *tīng*, *wù*, *ki*, *kāng*, *sin*, *jīn*, *kwēi*,

(b) 子, 丑, 寅, 卯, 辰, 巳, 午, 未, 申, 酉, 戌, 戌.  
*tsz*, *chiú*, *yin*, *mau*, *ch'en*, *st*, *wū*, *wi*, *shin*, *yiù*, *sü*, *hai*.

The principal use of these is for the production of the names of the sixty years of the Chinese cycle, which is called *Hwā-kiā-tez* 花甲子. The number of the cycle must be determined by the 年號 *nién-hāu* 'year's designation,' by the title of the reign, or by the name of the emperor, and then the two characters from the two series given above will show the number of the year in the cycle. A list of the *nién-hāu* and of the emperors will be found in the Appendix. The date is frequently noted both by means of the emperor's title and the year of his reign, and by the characters of the cycle for that particular year: thus, *K'ien-lung* s̄z-sh̄i-qr-nien, *sūi-tez ting-yü* sh̄i-qr-yü sh̄i-kiù-jí; that is, 'The forty-second year of *K'ien-lung*, the year *ting-yü* (A. D. 1778), in the twelfth month, on the nineteenth day.'

161. The following diagram and dates of the first year of each cycle since the birth of Christ will be of use to the student.

A. D. 4. was the first year of the 45th cycle.

A. D. 64.	46th.	A. D. 664.	56th.	A. D. 1264.	66th.
124.	47th.	724.	57th.	1324.	67th.
184.	48th.	784.	58th.	1384.	68th.
244.	49th.	844.	59th.	1444.	69th.
304.	50th.	904.	60th.	1504.	70th.
364.	51st.	964.	61st.	1564.	71st.
424.	52nd.	1024.	62nd.	1624.	72nd.
484.	53rd.	1084.	63rd.	1684.	73rd.
544.	54th.	1144.	64th.	1744.	74th.
604.	55th.	1204.	65th.	1804.	75th.
				1864.	76th.

	甲	乙	丙	丁	戊	己	庚	辛	壬	癸
子	1		13		25		37		49	
丑		2		14		26		38		50
寅	51		3		15		27		39	
卯		52		4		16		28		40
辰	41		53		5		17		29	
巳		42		54		6		18		30
午	31		43		55		7		19	
未		32		44		56		8		20
申	21		33		45		57		9	
酉		22		34		46		58		10
戌	11		23		35		47		59	
亥		12		24		36		48		60

162. The *distributive* form of the numeral is expressed by a circumlocution; thus 'one a-piece' might be translated *kó-yí-kó yìù yí-kó*, lit. 'each one has one.' The phrases 'by ones, twos, threes,' are turned into *yí-kó*, *yí-kó*; *liàng-kó*, *liàng-kó*; *sān-kó*, *sān-kó*. Repetitions of the words or expressions have a distributive force; thus, *yí-ts'áng*, *yí-ts'áng*  'in layers' or 'by layers,' *ti'au-ti'au* 條 | 'each article.'

163. *Proportionals* which answer to the question 'How many times as much or as great?' are expressed by adding the word *péi* 倍 to the cardinal number, and placing both after the adjective; thus, *tō-shí-peí* 多十倍 'ten times as great:' and if a fractional part, by adding the word *fān*;—*tō-wǔ-fān* 多五分 'five-tenths greater.'

§. 5. *The pronouns.*

164. The *personal* pronouns commonly used in the Mandarin dialect are,

SINGULAR.	PLURAL.
<i>ngò</i> or <i>wò</i> 我 'I,'	<i>ngò-mqn</i> 們 'we,'
<i>nì</i> 你 'you,'	<i>nì-mqn</i> 'you or ye,'
<i>t'ā</i> 他 'he.'	<i>t'ā-mqn</i> 'they.'

In the dialects these syllables change or are replaced by others: e. g.—In Peking, *tsà* 吾自 'I.' In Shan-tung, *ngàn* 倘 'I.' In Shanghai, *nùng* 儂 'you,' and *ná* 僅 'ye or you,' and *z* 伊 'he.' While the plural is formed by adding *nì* to the 1st person, making *ngò-nì* 'we,' and *ké* to the 3rd, making *t'ā-ké* 'they.' In Fü-kien, *lán* and *gwa* 'I,' *lā* 'you.' In Canton, *k'ú* 漆 or *hò* 'he.'

165. There are besides many characters used as pronouns in the books, which are seldom found in the conversational style; e. g.—

*wū* 吾, *yú* 余, *yǔ* 予, for 1st person, 'I.'

*ja* 汝, *qr* 爾, *jù* 若, (also *qr* 而 and *nai* 乃 sometimes,) for 2nd person, 'you.'

*k'í* 其 and *kiú* 此 are used for the 3rd person, 'he.'

The plural is formed by *tàng* 等 'series,' *ch'ái* 侪 and *ts'au* 曹.

166. The Chinese have no *possessive* pronoun, but its place is supplied by the genitive case of the personal pronoun: e. g. *ngò-tí* 'my or mine,' *nì-tí* 'thy or thine,' *t'ā-tí* 'his,' *ngò-mqn-tí* 'our or ours,' *nì-mqn-tí* 'your or yours,' *t'ā-mqn-tí* 'their or theirs.' No difference is made between the possessive pronoun when used as an attribute to a noun and when used as the predicate to a sentence: e. g.—

'This is our house,' = *ché-lā shí ngò-mqn-tí fáng-tez*;

'This house is ours,' = *ché-kiēn fáng-tez shí ngò-mqn-tí*.

Sometimes the particle *tí* 是 is omitted when the euphony of the expression would be injured by its presence.

167. For the *reflexive* pronouns *self*, *own*, &c., *tsé* 自 'self,' *kì* 己 'self,' and their compounds *tsé-kì* and *tsé-kiā* 家 are used after the personal pronouns: e. g.—

*ngò-tsé-kì* 'I myself,' or *tsé-kì* alone;

*nì-tsé-kì* 'you yourself.'

When the subject of the proposition is well known, *tsé-kì* may stand for any person, but it usually is employed for the first person only. *tsin* 親 'dear,

related,' is used for 'self;' as well as *shīn* 身 'body' and 身 *kūng* 'body:' also the compounds *tsīn-tsē*, *kūng-tsīn*.\*

168. The most common pronoun is the *demonstrative*, and of this class the Chinese possesses a large number; some of these are peculiar to the books, others to the colloquial style. They may almost all be used as pronouns of the third person (see Art. 165). Such are, (a) *tsē* 此 'this, = hic,' and (b) *kī* 其 'that, = ille.' Under (a) may also come *tsē* 茲, *ez* 其, *shī* 是, and *chē* 言, (coll.) Under (b) are also 彼 *pī*, 夫 *fū*, 者 *chē*, 頗 *kiū*, 那 *nā*, and 爾 *kō*, (coll.) The Chinese have no demonstrative for the second person, like *iste* in Latin. The student should remember that the *appositives* (Arts. 106 and 107) will be required after these pronouns: e. g.—

<i>ché-chē-mà</i> 'this horse.'	<i>tsē-fūng-sīn</i> 'this letter.'
<i>kī-pā-taū</i> 'that knife' or 'his knife.'	<i>nā-kō-jīn</i> 'that man.'

169. Our English word *such*, for *that or this sort*, considered as a demonstrative pronoun, would be rendered into Chinese by any of the above pronouns followed by *yáng* 價 'sort, fashion:' e. g.—

<i>ché-yáng</i> <i>tī sīn-tsēng</i> 心情 'such a disposition.'
<i>nā-yáng</i> <i>tī tsīāng-kiūn</i> 將軍 'such a general.'

170. The plural of these demonstrative pronouns, when not shown by the context, is expressed by the addition of *sīē* 比, 'a few,' to them: e. g.—

*ché-sīē-kwō-tsē* 'these (few) fruits.'

171. The want of *relative* pronouns in Chinese is supplied partly by the demonstratives and partly by the interrogatives, to which they are correlative: e. g. *nā-kō*, 'that,' is also 'which?' interrogative, and 'which,' the relative; *shuī* 誰 'who?' interrogative, is also 'who,' the correlative of it; *sō* 所 'that which,'—'what,' which seems to be a relative, is in its nature, first, indicative of place, and, secondly, an adjunct to a demonstrative expression, and is frequently a substitute for *chē* 者, i. e. the definite article. The method of expressing relative clauses must be referred to the syntax, where examples will be found.

172. The *interrogative* pronouns most common in Mandarin are the following: *shuī* 誰 'who?' *nā-kō* 那個 'which?' *shīn-mō* 甚麼, pron. *shīmmō*, 'what?' also written *shī-mō* 什 | . 'Who?' may also be expressed by *shīmmō jīn*, lit. 'what man?' *shuī-tī* 'whose?' or *shīmmō-jīn-tī* ?

\* So the old English adjective *sib*, for 'self,' meant 'related.' Cf. Key's Lat. Gr. p. 49.

The book word *hū* 何 'what' is sometimes used in the colloquial style: e. g. *hū-jin* 'what man?' for *shui-jin* 'who?' *Kǐ* 几 'several' is used as an interrogative in such phrases as *幾時* *hū-shí* 'what time?' for *when?* Some other characters and phrases having reference to this subject will be found under the adverbs.

173. The interrogative pronouns used in the books may here be mentioned. Such are, *shù* 誰 'who?' *chóu* 誰 'who?' *hō* 號, *kì* 言, and *yēn* 焉 sometimes take the place of *hū* 何 in the books. See the articles on the interrogative particles.

174. The indefinite pronouns are sometimes merely the interrogatives used as correlatives: *shui* 'who?' used for *any body*; *shimmo* 'what?' used for *any*; *mèi* 某 'a certain,' for *some*. *None* is expressed by 'not any,' therefore by *mù-shimmo* 沒, i. e. 'not what.' So also *kǐ* 几 'several,' for *some*, is an indefinite pronoun, as well as an interrogative. *Ling* 吏 and *pi* 壴 express 'other' and 'another'; *kō* 各 'each,' *mei* 每 'every'; *tō* 多 'many, much'; *sī* 些 'a few, a little,' and *sé* 數 'several.'

175. *Whoever, whatever, whichever, and wherever* are formed by prefixing *sui-piēn* 隨便 lit. 'follow convenience,' *pǔ-lún* 不論 lit. 'not talk of,' or *pǔ-kuǎn* 不管 lit. 'not control,' or *pǔ-kǔ* 不拘 lit. 'not prevent,' to *shimmo-jin* 'who?' *shimmo-tīng-si* 東西 'what thing,' or *shimmo-si-tsing* 事情 'what affair;' or to *那裏* *nà-lǐ* 'where:' e. g.—

- (1) *sui-piēn shimmo* = 'whatever' or 'whichever.'
- (2) *sui-piēn shimmo-jin* = 'whoever.'
- (3) *sui-piēn shimmo-tīng-si* = 'whichever thing.'
- (4) *pǔ-kuǎn shimmo-si-tsing* = 'whichever affair.'
- (5) *pǔ-kǔ nà-lǐ* = 'wherever' (properly an adverb).

176. When these expressions take a general sense and mean 'all,' one of the following words is employed: *fàn* 凡, *tā-fàn* 大凡, *chū* 言, *chóng* 聚, *wá-kái* 大概, and several others. The *whole* is very often expressed by the numeral 'one' with a word signifying to complete, to cut off, and the like: e. g. *yí-tòng* 等應, *yí-tíng* 等齊, *yí-wéi* 切為. The words meaning 'all' are too numerous to mention here; reference may be had to Articles 126, 127, and to the Dictionary for the rest.

177. *Both* is expressed by *liàng-ké* 兩個, 'two,' after the personal pronouns; and *neither* by *kō* 各 or *mei*, 'each,' followed by a negative: e. g.—

*ngō-mn̄ liāng-kó* = 'both of us' or 'we two';  
*kō-jin* or *mēi-jin* *mū* = 'neither of them.'

*Only* or *alone* is expressed by *tū-yī-ko*  一个 'one alone.'

178. Before leaving the present section, upon the pronouns, we must notice some of the nouns which the Chinese employ when in European tongues the pronouns would be used. These expressions arise out of the desire to excel in politeness and courtesy, and some of them are of very ancient origin; they correspond to our terms *Sire*, *Sir*, *your worship*, *your honour*, and other titles of respect. Their terms of humility are not used among us, except in the close of a letter, *your humble servant*, &c.

179. The substitutes for the personal pronoun *I* and *my* are,

*siāu-tí* 小弟 lit. 'small younger brother,' for *I*.

*siāu-k'iuón* | 大 lit. 'small dog,' for *my dog*.

*yú*  lit. 'stupid,' for *I*, especially in letters. *chin*  'I, the emperor.' A merchant calls himself 'trader,'—*shāng*  or *pùn-shāng* 本; and this word *pùn* 'own' is frequently prefixed to the names of offices and professions, in edicts especially, in which the personal pronoun is never used; e. g. *pùn-hién* 縣 'I, the district magistrate,' and *pùn-ching*  'I, the assistant magistrate.' In addressing the emperor various titles are used; a tributary prince says *kuó-jin* 豪人 or *kū-jin* , *yú-yī-jin* 子 or *yu-siāu-te* 小子; a minister of state calls himself *chin* 臣 'your subject;' if a Manchu, *mú* 奴 'your slave.' The people in writing to superiors call themselves *ts'ui-jin* 非人 'sinners,' and *t* 布善 'anta.'

180. The characters which most commonly enter into such phrases are *siāu* 小 'small'; *ts'ién* 貧賤 'mean, poor'; *hán* 寒 'cold, chilly'; *pí* 敝 'bad, vulgar'; *ts'aù* 草 'grass, coarse.' The characters *shé* 舍 'cottage' and *kiā* 家 'family' are often used for *my*.

Examples of the above.

*pí-sing* 姓 'vulgar surname,' for *my name*.

*hán-shé* 舍 'chilly cottage,' for *my house*.

*hán-mn̄* 門 'cold door,' for *my home*.

*siāu-i'u* 徒 'little scholar,' for *I*.

*ts'aù-te* 字 'coarse title,' for *my title*.

*kiā-fū* 父 'family father,' for *my father*.

shó-tí 弟 'cottage younger brother,' for *my younger brother*.

tsien-fu-jin 夫人 'mean lady,' for *my wife*.

181. Substitutes for the second personal pronoun are commonly the names or titles of honour of the individuals addressed; and the possessive pronouns corresponding to *thy*, *your*, &c., are such expressions as the following, made with the words *kwoi 貴* 'noble,' *tsün 尊* 'honourable,' *kau 高* 'high,' *king 令* 'good,' *lau 老* 'old,' *tá 大* 'great,' &c.

Examples with *kwoi 貴* 'noble, generous, honourable.'

*kwoi-sing 壯* 'your noble surname.'

*kwoi-kuo 國* 'your noble country.'

*kwoi-kāng 庚* 'your noble age.'

*kwoi-fu 府* 'your noble palace,' for *your house*.

*kwoi-tǐ 肅* 'your noble body.'

182. Examples with *tsün 尊* 'honourable,' *kau 高* 'high,' *king 令* 'good,' and *tá 大* 'great.'

*tsün-ming 名* 'your honourable name.'

*tsün-kiá 駕* 'your honourable carriage,' for *you, Sir*.

*tsün-pi 筆* 'your pencil,' for *your handwriting or your composition*.

*kau-shéu 壽* 'your high age.'

*kau-kién 見* 'your high opinion.'

*king-láng 郎* 'your good son' \* (*láng=pavilion*).

*king-t'áng 堂* 'your good mother' (*t'áng=hall*).

*king-ngrá 愛* 'your good daughter' (*ngrá=love*). She is also called  
*tsien-kin 千金* (lit. '1000 gold pieces') 'your treasure.'

*tá-hau 華* 'your great title,' = *your literary designation*.

*tá-ming 名* 'your great name.'

The same words are applied to form other designations and forms of address, but chiefly in letters, in novels, and in the language of etiquette.

\* Cf. *Monsieur votre fils* in French and *Liebe Mutter* in German.

183.

Examples with *lǎo* 老 'old.'*lǎo-yé* 爺 'old father,' for *Sire* or *Sir*.*lǎo-hóng* 兄 'old elder brother,' for *you*.

See also *tā-hóng* 大 ('great'), *tāi-hóng* 台 ('eminent'), *jīn-hóng* 仁 ('benevolent'), *hǐn-hóng* 聰 ('wise'), in addressing superiors, for *you*.

*shí-jin*, *lǎo-shí-jin*, and *lǎo-tā-fū* 夫 are used in addressing people of rank and position in society. And instead of the personal pronouns, the name of the individual, or of his office or his title, is substituted in speaking or writing: e. g.—

*shén-fù* 神父 'spiritual father,' for *I*, *you* or *he*.*tā-lǎo-yé* 大老爺 'your Excellency' or 'your Highness.'*tāi-sī* 太師 'great general,' to military mandarins, for *you*.*wàn-suì-yé* 萬歲爺 'Sire of 10,000 years,' of or to the emperor.*tāi-huáng-ti* 太皇帝 'great emperor,' of or to the emperor.'pí-há 隆下 'your Majesty' (*pí*=steps to a throne).*tuǐ-há* 足下 'you,' especially in letters and documents.

184. The characters *fán* 篓 'a pattern, a rule,' *yēn* 頤 'the countenance,' in conjunction with *tāi* 台 'exalted' or 臺; *tāi* 'a high tower or terrace,' are used in elegant writing for *you*: e. g.—

*kuāng-fán* 光 'bright pattern,' for *you*.*kǔ-fán* 古 'earnest rule,' for *you*.*tǐ-yēn* 儲 'polite figure,' or *tāi-yēn* 'exalted face.'*tāi-fū* 甫 'your honoured name,' when asking a person's name.*nǐ-fū* 尼 'you,' used for Confucius.*tāi-fèng* 甫 'lofty tripod,' when addressing high officers of state.*ài-wéi* 倍 'distinguished persons,' = Gentlemen!

185. A few other expressions of this kind are formed with *pái* 斋 'precious, valuable,' *shàng* 上 'upper,' and *xià* 下 'lower': e. g.—

*pái-háng* 行 'valuable line of buildings,' for *your shop*.

pau-chou 船 'precious barge,' for *your boat*.

fù-shing 宮 'up in your palace,' for *your house*.

shé-hiá 舍 'down in my cottage,' for *my house*.

xi-hiá 席 'under your pavilion,' for *you*.

Also *t'aí-sháng* or *t'aí-hiá* for *you*.

#### §. 6. *The verb.*

186. Some syllables in Chinese are the representatives of characters, which are commonly used as verbs; these are *simple* and *primitive*: many others however are formed into verbs by their connexion with certain auxiliaries and adjuncts; these may be designated *compound* or *derivative*.

187. Although monosyllables are sometimes found to express a verbal notion, they are almost always assisted by some word of cognate signification, or by some syllable which completes the crude notion expressed in the primitive. This is most general in the spoken language of China, and makes it a polysyllabic rather than a monosyllabic tongue, as it is commonly supposed to be. The stems in all languages are monosyllables in the same way.

188. *Moods* and *tenses*, as such, are quite unknown to the Chinese. No distinction is made between *active* and *passive* verbs; nor are the *persons* or *numbers* noticed at all by them. The context and the circumstances under which any thing is said are the chief guides to the exact sense of any passage. *Time* and *mode* are very clearly shown by the meaning of the whole sentence, or by the conditions under which it has been uttered.

189. The composition of verbs may be considered under nearly the same heads as the composition of nouns. We have compound verbs formed (a) by repetition, or by the union of synonyms or words bearing a cognate meaning; (b) by joining to the primitive an auxiliary verb, without which the former would convey only a general notion; (c) by prefixing to one verb another, denoting *power*, *origin*, *fitness*, *desire*, *intention*, *obligation*, &c.; (d) by placing certain verbs *before* or *after* others, to give the idea of intention or completion to the action; (e) by uniting two verbs, similarly to those mentioned above (b), but which when united give rise to a notion different from the meanings conveyed by the parts separately, or one of them is equivalent to a preposition; and (f) by adding the proper object to the verb, like the cognate accusative in Greek, and thus forming a new verb, (cf. Art. 36.) These are general heads merely; it will be necessary to notice other formations below.

190. Verbs of the first class are very common, and are such as the following: \*

(a) *k'án-kien* 看見 lit. 'look-see,' i. e. *see!* or *seeing*.

\* The Chinese verb, when standing alone, must be construed into the imperative mood, or the infinitive mood as a substantive.

*k'ān-k'ān* 看看 lit. 'look-look,' i. e. *look!*

*hwān-h'í* 歡喜 lit. 'rejoice-joy,' i. e. *being pleased with.*

*k'i-háng* 欺哄 lit. 'cheat-deceive,' i. e. *cheat.*

*hiúm-kiau* 訓學 lit. 'instruct-teach,' i. e. *teach.*

*yīng-kai* 應該 lit. 'should-ought,' i. e. *ought.*

191. One verb follows another as an auxiliary to limit or perfect the notion of the primitive: e. g.—

(8) *lóng-shā* 弄殺 lit. 'do-kill,' i. e. *kill.*

*lóng-huái* 弄壞 lit. 'do-injure,' i. e. *spoil.*

*kwoi-pai* 跪拜 lit. 'kneel-worship,' i. e. *prostrate.*

*tiē-sì* 倒死 lit. 'fall-die,' i. e. *fall down dead.*

*k'i-ching* 結成 lit. 'unite-complete,' i. e. *knot and become, or clot.*

192. The following verbs, denoting *power, origin, fitness, &c.*, require another verb as a complement:—

(y) <i>náng</i> 能 'able, can' (physically).	<i>k'd</i> 可 'can, may' (morally).
---	------------------------------------

*k'i* 起 'arise, begin.'

*k'ú* 去 'go;' cf. Hebrew idiom.

*yù* 欲 'long for, wish.'

*yáu* 愿 'will, intend.'

*yīng* 應 'it is fit.'

*kai* 合 'it is proper.'

*t* 宜 'it is right.'

*tóng* 當 'ought.'

193. Examples of the above with their complements are,

<i>náng-fì</i> 飛 'can fly.'	<i>yīng-t'ing</i> 聽 'should listen.'
-----------------------------	--------------------------------------

<i>náng-siè</i> 寫 'can write.'	<i>k'd-k'ú</i> 去 'may go.'
--------------------------------	----------------------------

<i>náng-tso</i> 做 'able to do.'	<i>k'd-tso</i> 作 'may do (it).'
---------------------------------	---------------------------------

<i>k'ú-tso</i>   'go to do.'	<i>k'i-tso</i>   'begin to do.'
------------------------------	---------------------------------

<i>yáu-tu</i> 讀 'will read,' fut. 'read!'	<i>yú-sì</i> 死 'wish to die.'
---	-------------------------------

or 'wish to read.'

<i>kai-tóng</i> 當 'ought to bear,' = <i>ought.</i>
--

194. The common auxiliary verbs which stand *before* or *after* the principal verb and determine the tense into which it must be construed are, (1) for the *perfect* tense, *liau* 了 'to finish,' *kwo* 過 'to pass over,' *yíu* 有 'to have,'

or *wán* 完 'to finish,' placed after the other verb; and *已* 已 'already,' *kè* 已 'finished,' and *tsiāng* 將 'already done,' placed before it. (2) For the future tense, *yáu* 要 'will,' *yuàn* 愿 'desire,' *k'óng* 肯 'shall' or 'will,' *tsiāng* 將 'to approach,' or *pí* 必 'certainly, must,' placed before the verb.

195. Compounds of two of these are also formed in the colloquial style, and thereby the particular tense is more clearly defined: e. g.—

(8) *sì-liàu* 死 'is or was dead.' *k'ú-liàu* 去 'is or was gone.'

*tù-kwó* 讀 or *tsi-kwó-liàu* 'has read or studied.'

*sí-kwó* 寫 or *sié-kwó-liàu* 'has written.'

*k'í-wán* 吃 or *k'í-wán-liàu* 'has eaten.'

*yìu-shá* 有 杀 or *yìu-shá-liàu* 'has killed.'

*zì-chí* 至 or *zì-king* 經 *chí-liàu* 'has arrived.'

*tsiāng-shí* 食 or *tsiāng-king* shí-liàu 'has eaten.'

*tsiāng* 將 is more commonly found with a negative prefixed: e. g.—

*pí* 不 'not,' or *wí* 未 'not yet.' *wí-tsiāng-lai* 'not yet come.'

*ch'íng* 尝 'to taste, to try,' is also prefixed occasionally to the verb to form the past tense; thus, *ch'íng-teo* 味 'already done.'

196. Examples of the forms by which the future tense is expressed:

*yáu-k'ú* 要去 lit. 'wish-go,' = will or shall go. *tsiāng* 將 may be prefixed.

*tsiāng-to* 將做 lit. 'approach-do,' = shall do, or about to do.

*pí-háng* 必行 lit. 'certainly-walk,' = shall walk, or must walk.

The distinction of tense is often shown in the context by some adverb of time: e. g. 'to-morrow I shall go' would be expressed in Chinese by 'to-morrow I go'; 'yesterday I came' would be expressed by 'yesterday I come.' These peculiarities do not belong to this part of the grammar, but will be found treated of in the syntax, under the section on tenses.

197. The next class of verbs is formed by the union of two verbs, the latter of which is supplementary to the former; and from the union of their separate notions a third verbal notion is formed. The adjuncts which serve for this purpose are very numerous. The most common are mentioned here:—

(e) 得 *得* 'to obtain.'

出 *ch'ü* 'to go out' (cf. *aus-*).

開 *k'ai* 'to open.'

上 *sháng* 'up' (cf. *äva-*).

去 <i>ku</i> 'to go away' (cf. <i>ix-</i> , <i>way-</i> ).	住 <i>chü</i> 'to rest in, to fix.'
散 <i>sán</i> 'to scatter' (cf. <i>dis-</i> , <i>zer-</i> ).	下 <i>hiá</i> 'down' (cf. <i>xíra-</i> ).
見 <i>kién</i> 'to see.'	來 <i>lai</i> 'to come' (cf. <i>eh-</i> ).
罷 <i>pá</i> 'to cease.'	攢 <i>láng</i> 'to collect' (cf. <i>zusammen-</i> ).
着 <i>chö</i> 'to take effect.'	起 <i>k'i</i> 'to arise, to begin' (v. Art. 192).
進 <i>tsin</i> 'to enter in' (cf. <i>hinein</i> ).	定 <i>ting</i> 'to fix.'

過 *kuo* 'to pass over or by,' 完 *wän*, 罢 *pi*, 盡 *tsin*, 'to finish,' and some others are used as the above, and occupy the place of inseparable prepositions in the compound verbs of some languages.

198. As examples of the uses of the above we may give the following:—

- (e) *ki-ä 記* lit. 'record-obtain,' 'to remember.'
- t'ing-ä 听* lit. 'listen-obtain,' 'to hear.'
- ná-ch'ü 拿* lit. 'take-go out,' 'to bring out.'
- t'ad-ch'ü 逃* lit. 'run-go out,' 'to escape.'
- fân-k'ei 分* lit. 'divide-open,' 'to separate.'
- teeù-k'ai 走* lit. 'walk-open,' 'to walk away.'
- teeù-shóng* | lit. 'walk-above,' 'to walk up.'
- tiü-k'ü 扔* lit. 'throw-go away,' 'to throw away.'
- fù-sán 發* lit. 'shoot out-scatter,' 'to expend (money &c.).'
- wéñ-kién 間* lit. 'hear-see,' 'to hear of.'
- yú-kién 遇* lit. 'meet-see,' 'to meet with.'
- tuó-pá 做* lit. 'make-cease,' 'to finish making.'
- shuì-chö 睡* lit. 'sleep obtain,' 'to go to sleep.'
- paù-tsín 跑* lit. 'walk-enter,' 'to walk in.'
- k'au-chü 靠* lit. 'rely on-rest in,' 'to depend upon.'
- an-hia 按* lit. 'lay-down,' 'to deposit.'
- lā-làng 拉* lit. 'drag-collect,' 'haul up.'
- chán-k'i 站* lit. 'stand-arise,' 'stand up.'

*shuo-ting* 誓兌 lit. 'say-fix,' 'decide.'

*yad-kwo* 搭過 lit. 'row—pass over,' 'row past.'

*yáng-wdn* 用 用 lit. 'use-finish,' 'use up.'

*t'an-pi* 弹畢 lit. 'harp-finish,' 'finish playing.'

*hing-tein* 行 完 lit. 'walk-complete,' 'go through entirely.'

*lai* 來 'come,' *kú* 去 'go,' or *hiú* 了 'finish,' are added to these compounds to express that the action of the verb has taken effect.

199. Other syllables of like meaning are sometimes used instead of the above; e.g. *taú* 到, 'to arrive at,' is used for *lai* 來, 'to come,' in some expressions: and many other words, which signify to complete, end, die, kill, conquer or spoil, help to strengthen the verb; such are, *ch'ing* 成, *yt* 言乞, *sha* 煙火 or *sha* 烟火, *sz* 旨, *shing* 朋, *yeng* 靈, *shu* 事, and *pas* 目敗.

200. Another class of verbs is formed by the addition of the cognate object, or that on which the action of the verb naturally falls. This object is not often added in English, but it is in Chinese, and it increases the perspicuity of the expression. The following are examples:—

(1) *tiü-shih* 讀書 lit. 'read-book,' for *read*, (for study.)

*sü-tü* 寫字 lit. 'write-character,' for *write*, (for practice.)

*ki* or *chi-fán* 吃飯 lit. 'eat-rice,' for *eat*, (any meal.)

*shé-tsüi* 放罪 lit. 'forgive-sin,' for *pardon*.

*t'ing-ming* 聽命 lit. 'listen to—order,' for *obey*, (cf. *obedio*, fr. *ob-audio*.)

*k'iüen-jin* 築力人 lit. 'advise-man,' for *exhort*.

201. Adjectives sometimes enter into the composition of verbs to intensify or limit the meaning of the primitive: e.g.—

*lin-kin* 臨近 lit. 'come-near,'—'approach.'

*chang-tá* 長大 lit. 'increase-great,'—'enlarge.'

*paü-ching* 握正 lit. 'place-correct,'—'arrange.'

*wä-k'üng* 挖空 lit. 'scoop-hollow,'—'excavate.'

202. There are a few idiomatic verbal compounds made by the union of a verb and an adjective or a noun: e.g.—

*ti-tsüi* 得罪 lit. 'obtain-fault,'—'offend.'

*chäng-i* 中意 lit. 'hit the centre—idea,'—'please, suit.'

203. In addition to the above, the following idiomatic forms of expression may come under the head of compound verbs:

1. Those formed with *tà 打* 'to strike;' e. g.—

*tà-suán 算* lit. 'strike-calculate,'—'plan, reckon.'

*tà-kn 結* lit. 'strike-knot,'—'tie.'

*tà-shuì 睡* lit. 'strike-sleep,'—'go to sleep.'

*tà-tīng 听* lit. 'strike-listen,'—'listen.'

*tà-sāi 捋* lit. 'strike-sweep,'—'sweep.'

*tà-shuǐ 水* lit. 'strike-water,'—'draw water.'

2. Impersonals and phrases in which the subject follows: e. g.—

*hāi-yù 下雨* lit. 'falls-rain,'—'it rains,' (or *bō-yù 洛雨*)

*hāi-xuě 雪* lit. 'falls-snow,'—'it snows.'

*fān-fēng 翻風* lit. 'change-wind,'—'the wind is changeable.'

204. Many nouns are used as verbs, though they do not differ from them in form; such being always monosyllables, the context only can determine the part of speech to which they belong: e. g.—

*tiè 點* 'a point, a dot;' also means 'to punctuate, to blot out, to light, to nod.'

*taú 道* 'a road, reason;' also means 'to say,' (cf. λόγος = *ratio* and *oratio*.)

*shuō-huá 言說* 'conversation;' also means 'to talk.'

205. *Frequentatives*, or verbs which express the repetition or continuation of an action, are formed in Chinese by repeating the primitive syllable: e. g.—

*mō-mō 磨* 'to go on rubbing.'

*t'iau-t'iau 跳* 'to jump about.'

*hō-hō 喝* 'to keep on drinking.'

*ch'ü-ch'ü kí 出氣* 'giving off steam constantly.'

*t'an-t'an siau-siau 談笑* 'keep talking and laughing.'

The repetition of the verb does not always give it the frequentative force, but only intensifies the meaning of the simple primitive.

206. *Iteratives*, that is, verbs which express the reiteration of the action, as in English when the phrases *backwards and forwards*, *again and again*,

*up and down* are used, are formed in the following manner with *lai* 來 'come,' *kü* 去 'go,' *sháng* 上 'above,' and *hiá* 下 'below:' e.g.—

*tséu-lai-tséu-kü* 走 'walk backwards and forwards.'

*fí-sháng-fí-hiá* 飛 'fly up and down.'

*siáng-lai-siang-kü* 想 'think again and again.'

207. *Inceptives*, or verbs which indicate the beginning of an action, are formed by adding *kí-lai* 起來, 'begin-come,' to the primitive: e.g.—

*huó-shuo-kí-lai* 話兒 'begin to talk.'

*kü-kí-lai* 哭 'begin to cry.'

*tü-kí-lai* 讀 'begin to read.'

*lu-chü-kí-lai* 流出 'begin to flow out.'

*kí-lai* has not always this force; sometimes it stands as the complement to another verb: e.g.—

*ti-kí-lai* 立 'stand up!' or 'stood up,' as the context may require.

208. *Desideratives*, or verbs which express the desire or wish to do anything, are formed by prefixing *yáú* 要 'to want,' *yü* 欲 'to wish,' *yuén* 願 'to desire,' followed by *tsó* 做 'to make,' or *wei* 爲 'to become,' to the primitive, if it be a noun, but without *tsó* or *wei* if it be a verb: e.g.—

*yáú-kí* 吃 'wish to eat.'

*yü-tsó* 坐 'wish to sit.'

*yuén-hing* 行 'wish to do.' (B.)

*yáú-tsó-wáng* 王 'wish to be a king.'

*yuén-wei-chü* 主 'wish to be master.'

209. *Diminutives*, or verbs which indicate the diminution of the action expressed by the primitive, are formed by adding *yí-tiēn-qr* — 點兒 'a little,' or by the repetition of the verb with *yí* — 'one' placed between: e.g.—

*k'ái-yí-tiēn-qr* 開 'open a little.'

*shau-yí-tiēn-qr* 少 'lessen a little.'

*tàng-yí-tàng* 等 'wait a little,—delay.'

*tséu-yí-tséu* 走 'walk a little,—promenade.'

210. Verbs which express *being provided with* are formed by prefixing *yìu* 有 'to have' to some noun. These verbs are mostly employed as participles (cf. Art. 139): e. g.—

*yìu-kò-tí 角的* 'having horns.'

*yìu-yēn-tséng-tí 眼睛* 'having eyes.'

211. *Causative verbs* are formed by prefixing *kiaú 叫* 'call,' *kiaú 教* 'teach,' *shí 使* 'cause,' *líng 命* 'command.' *kiaú 交* is used for *教* incorrectly; and *jè 惹* 'provoke' is also used in the colloquial style: e. g.—

*kiaú-lai 教來* 'cause to come.'

The object of the verb always comes between the two parts of it.

*kiaú-ngò-tsó-kwān 我做官* 'cause me to be a magistrate.'

*kiaú-ngò-pú-náng-kiàng 不能講* 'prevented my speaking.'

*shí-t'a-sheú-k'ù 他受苦* 'caused him to be miserable.'

212. The *passive* form of the verb is produced by prefixing one of the following verbs to the active form, which may be then considered as a dependent noun; thus with

*kién 見* 'to see,' *kién-siaú 笑* 'to be laughed at.'

*sheú 受* 'to receive,' *sheú-k'ù 取* 'to be insulted.'

*k'i or ch'i 扱* 'to bear,' *k'i-kwéi 傷* 'to be reduced.'

*líng 領* 'to receive,' *líng-kiaú 教* 'to be instructed.'

*ts'aú 遭* 'to meet with,' *ts'aú-k'in 擄* 'to be seized.'

*wei 爲* 'to become,' *wei-jin-sò-hán 人所恨* 'to be hated.'

213. Several auxiliary verbs are also used with some primitive verb and a noun to express the *passive*, by which form they must generally be translated: such auxiliary verbs are,

*peí or pí 陪* 'to suffer, to reach to,' usually translated 'by.'

*ná 拿* 'to take, to use;' also *yóng 用* 'to use.'

*yái 挨* 'to rest upon, depend on,' (seldom.)

*tsiāng 將* 'to take, to seize;' with *i 以* 'to use.' (B.)

Also *yū 於* or *于* 'in, by,' and *máng 蒙* 'favoured by' (in books).

214. The following are examples of the uses of these auxiliary verbs, showing how they help to form the passive:—

*pí-hù-shí-liàn* 被虎食了 'was eaten by a tiger.'

*pí-tā-huá-ngò* | 他話我 'I was told by him.'

*ná-shí-i'ou-tà-é-ké* 拿石頭打死的 'was killed by a stone.'

*tsiāng-taū-tsè-shá-tí* 將刀子殺的 'was killed with a knife.'

*yóng-piēn-taò-tà-tí* 用鞭子打 | 'was beaten with a whip.'

*kí-yú-jin-ché* 欺於人者 'one hated by men.' (B.) (Cf. Art. 212.)

*máng-kí-pái-hú* 蒙其保護 'protected by him.' (B.)

215. Two other modifications of the verb, the *reflexive* and the *reciprocal*, which in Greek are effected by the middle voice, are produced in Chinese by the syllables *tsé* 自 'self' and *siāng* 相 'mutual' being placed before the verb: e. g.—

*tsé-shí-tsé-kí* 自殺自家 'to kill one's self.'

*siāng-lún* 相論 'to discourse together.'

*siāng-yú* | 遇 'to meet with any one.'

*siāng-háu* | 好 'to be on good terms with.'

#### §. 7. *The substantive verbs.*

216. Of these there are several, which vary according to the nature of the case in which they are used, and the connexion of the subject with the predicate in a sentence. The *logical copula*, 'is,' is expressed by the verb *shí* 是. It denotes either that the predicate is, or, that it is generally supposed to be, an attribute of the subject by nature; it corresponds to the original use of φύω, πέφυκα in Greek, from which come *fui*, *fuerim* &c. in Latin, used as tenses of *esse* 'to be.' *Shí* in the *kù-wén* 古文 'ancient style,' i. e. the language of the classics, is used as a demonstrative.

With *shí*, *tsé* 就 'then,' *yé* 也 'also,' and *tā* 者 'all,' are united; thus *tsé-shí*, lit. 'there-is,' 'that is,' in Peking dialect sometimes *k'ó-tsé* or *k'ó-chéi* (后); *yé-shí*, lit. 'also-is,' 'besides it is:' *tā-shí* (者), lit. 'all-is,' 'completely is,' 'is quite.' These are recognised phrases in the colloquial mandarin dialect.

217. The verb *wéi* 爲 'to do, to exist, to become,' is also used as a substantive verb, but only when the notion of becoming something by some

conventional arrangement is implied, not as is the case with *shì* 是, when the relation between the subject and predicate is a natural consequence. In "Fire is hot" use *shì*. In "The Yellow River is the boundary" use *wéi*. Also especially before designations in the predicate: "He is (*wéi*) a slave." This distinction may be said to apply more particularly to the style of the books than to that of conversation. The adjuncts used with *wéi* will also serve to indicate its meaning in some passages: e. g.—

*nǎng-wéi* 能 爲 'able to be' or 'to become.'

*i-wéi* 以 爲 'consider to be, take to be.'

使 喚 之 女 爲 婢 *shí-huān-chī-nǚ wéi pī*

'Servant women are called *pī*,' i. e. slaves.

天 子 以 四 海 爲 家 *tīn-tsè i sì-hǎi wéi jiā*

'The son of heaven considers (all within) the four seas to be (his) family.'

218. When the substantive verb implies *location*, the verb *tsái* 在 'to exist or consist in' is used; and when the *possession* of some attribute, the verb *yìu* 有 'to have;' e. g. in "he is here" use *tsái*, in "this is polite" use *yìu*: thus—

*tā tsái ché-lì* 他在這裡 'he is here.'

*ché-yáng yìu lì* 這樣有禮 lit. 'this has politeness,' i. e. *this is polite*.

*tā-tsái-kiā* 他在家 lit. 'he is in family,' i. e. *he is at home*.

*ted-yìu-lì* 此有理 lit. 'this has reason,' i. e. *this is reasonable*.

219. The verb *tsái* 在 refers to *place* or *position*, and means *to be in* or *to consist in*; the verb *yìu* 有 means 'to have *some quality*,' as an acquired possession, or as an accident, so 'to happen to be'; and consequently in the beginning of the sentence it always means 'there is' or 'there was,' like the use of *avoir* in French (cf. *il y a*, *il y avait*).

#### Examples.

*tsái sìn mǐn* 在親民 \* 'consists in renovating the people.'

*yìu jìn shuō* 有人說 'there are men (who) say,' *on dit*.

220. The word *nǎi* 乃 (rar. 那), which was originally demonstrative, and

\* This is from the *Tā-hiō* 'The Great Science,' the first of the "Four books," a work belonging to the Chinese classics. It begins with the sentence, "The principle of the great science consists in renovating the people, in perfecting the original virtue (in self), and in resting only in the summit of excellence."

signified 'there' as a designation of locality, and afterwards as a mark of time 'then,' seems to take the place of the substantive verb occasionally, especially in the book-style. It is found with all the preceding substantive verbs, and may be said to partake of the meaning of each. It denotes also 'to wit, it may be.' In the following example 乃 and 是 are in parallel clauses of the same nature:

德乃天理, 色是人慾 *té nǎi t'ien-lǐ, shì shí jìn-yù*

'Virtue is heaven's order, vice is man's lust.' (v. Dict. 3311. for *jū*.)

The word *hài* 係 'belong to, is, am,' which is used in the books and in the Canton dialect, corresponds in force to *shí* 是 and *nǎi* 乃.

221. The words *tsó* 做 'to do,' *tsó* 作 'to make,' and *tāng* 當 'to bear, to meet with,' are also used in the senses of the substantive verb. The two former are used as *wei* 'to be called, to become,' the latter conveys the notion of a definite article, or of a demonstrative pronoun, like *ille* in Latin; e. g. *tāng-ch'ü* | 初 'that early time,' i. e. 'in the beginning.' *tāng-ch'ai-ti* | 差的 'that sent one,' i. e. 'he who is (or was) sent.' And when *tāng* is used in this way, it serves to point out the subject or predicate, and so renders the use of a positive copula unnecessary; (cf. the use of *shí* 是 in the *kù-wén*, v. Art. 216.)

222. Very frequently the verb substantive is understood in consequence of the form of the sentence, or when an adverb or conjunction follows: e. g.—

*sēng nì tsí hǎi* 送你即好 'to present it to you will be good.'

*mǎi-mǎi pǔ t'ung* 買賣不通 'commerce cannot be carried on.'

### §. 8. Mood and tense.

223. A Chinese verb when uttered by itself expresses (1) the notion of the verb in the *imperative* mood; e. g. *tséu-k'ai* 走開 'walk away!' *lai* 來 'come!' or (2) the abstract notion of the verb as given in the infinitive mood; it then stands as a substantive: e. g. *tséu-k'ai* 'to walk away,—walking away,' *lai* 'to come,—coming,' are virtually nouns; so *t'aú-ch'ü* 逃出 'to run away,' i. e. 'the act of running away,' is either a noun or simply the imperative 'run away!' When however we construe *t'aú-ch'ü* 'running away,' something more is expected,—it is then only the subject to a sentence. It might for example be said, *t'aú-ch'ü pǔ-hǎi* 'running away (is) not good.' So that in truth a Chinese verb can only be construed properly into the imperative when it stands alone.

224. The *indicative* mood has no special sign. When the subject,—a noun or pronoun,—precedes a verb, that verb is generally in the indicative mood, but not always, for it may be a verb which is a mark of some other mood, or

it may be in the *imperative*; e. g. *nì lai*, lit. 'you come,' may be (1) *you come* (ind.), (2) *come!* (imp.), or (3) *when you come*; in the first and third cases being entirely dependent upon the context: thus 'you come here twice a-day' would be *nì lai ché-lì yǐ t'iēn liāng-tè*; and 'when you come, I shall go,' *nì lai wò tóu k'í*.

225. We have seen that the *subjunctive* mood is only distinguished from the indicative by the context; and the discussion of some peculiarities of this mood may be reserved for the *syntax*, by which alone they are to be distinguished. Certain particles however require that the verb following them should be in the subjunctive: such are, *jō* and *jō-shí* 若是 'if' (*si*); *huō* and *huō-chè* 或者 'perhaps' (*si forte*); *t'āng* 假 'if' and *t'āng-jēn* 儻然 'indeed'.

226. The *potential* mood is designated by the verbs *may*, *can*, *would*, *should*, *must* being prefixed, and by the addition of certain particles and auxiliary words to the primitive: e. g.—

*k'ō-tü* 可讀 'you may read' (permissive).

*nāng-lá* 能拉 'I can pull it' (potential, physically).

*hwūi-tsó* 會做 'I can do it' (potential, intellectually).

*yaú-k'ān* 要看 'I would look' (optative).

*yaú-k'ān* 要看 'you should look' (hortative).

*pí-kí* 必記 'you must remember' (obligatory).

*pí-sz* 必死 'he must die' (necessarily.)

227. The following particles and auxiliary words affixed to the verb also show that some tense of the potential mood will be required:—

*ti 得* 'obtain' is suffixed, and followed by *lai* 'come,' *k'í* 'arise,' or *chō* 'take effect,' or some other auxiliary to mark the direction or completion of the action (see adjuncts, Art. 197). Examples will be found in the *syntax*.

*k'ō-tü* 可以, lit. 'can-use,' is prefixed commonly to indicate the potential, either of permission or capability.

*haù hǎi* 'good' is used before verbs for the potential: e. g. *haù-k'ü* 'it is well to go,' i. e. *ga!* (hortative), or 'it is well (for you) to go,' i. e. *you may go* (permissive). The word *pá* 'to cease,—it is enough,' is put after the verb in this latter sense: e. g. *k'ü-pá*, lit. 'go, and that is sufficient,' for *you may go*\*.

228. The *infinitive* mood, that is, the verb without an adjunct, which is construed into English with 'to,' is always appended to some word, which expresses *capacity*, *fitness*, *readiness*, *goodness*, *facility*, *difficulty*, and the like,

\* Cf. Naaman's reply to Gehazi, "Be content, take two talents," 2 Kings v. 23.

and by this it is governed. It also follows such words as require the infinitive of *purpose* or *result*, just as in English. The position alone shows the infinitive mood: thus—

(1) *ngò nāng-tōo tsè* 我能 做 此 'I am able to do this.'

*t'ā k'ò-i tsèù* 他 可 以 走 'he is able to walk.'

*nì yíng-kai k'ü* 你 應 該 哭 'you ought to cry.'

*yá-pí hing-wai* 預 備 行 外 'prepared to travel.'

*hau-k'ān i-ping* 好 看 義 兵 'it is good to look at the volunteers.'

*yáng-i siè-tsé* 容 易 寫 字 'it is easy to write characters.'

*nā-yáng nán-tsé* 那 樣 難 做 'in that manner it is difficult to do.'

(2) *t'ā-lai kién-ngò* 他 來 見 我 'he came (or is come) to see me.'

*ngò-mqn lai k'i-fàn* 我 們 來 吃 飯 'we are come to dine.'

229. The *participles* are generally shown by the genitive particle *ti* 的 or *chi* 之 being suffixed to the verb in one or other of its tenses; by a preposition being prefixed; or by the position of the verb after certain words denoting *like* or *dislike*: e. g.—

(a) *pién-ti* 辭 'discussing' (pres. part.).

*hwuili-ti* 回 'returning.'    *pai-ti* 拜 'paying respects.'

*pién-lian-ti* 辭 了 'discussed' (past part.).

*hwuili-lian-ti* 回 了 'returned.'    *pí-hau* 避 'escaped, fled.'

(b) *tsai-k'au* 在 考 'in examining' or 'in being examined' (gerund).

*tsai-múng* | 夢 'in or whilst dreaming.'

(c) *hau-yau* 好 遙 'fond of rowing.'    *hau-k'un* 論 'fond of arguing'

*hən-tü* 狼 讀 'hates reading.'

*hau-yau* might be, 'good to row;' and with *ti*, 'well-rowed.'

*hwän-hi pién-k'un* 喜 辭 論 'fond of arguing.'

230. The participles thus formed by the verb and some appended particle hold a very important place in Chinese construction, the syntax and the context however determine the precise meaning in each case: e. g. The above (a) *pién-ti*, in *ngò pién-ti*, makes, 'what I am discussing,' or *pién-ti* 'he who discusses.' The preposition *tsai* 在, 'in,' must be prefixed, if the sense of

the present participle is to be given; thus, *tsai-pien-ti* 'discussing,' or 'in the discussion of.' (See the constructions with *ti* 言 in the syntax.)

231. The *tenses* of the verb can be distinguished only by the various adverbs of time or by the context; and all that can be done here is to give the auxiliaries, which may be said to form the principal tenses, the *present*, the *past*, and the *future*. The numerous modifications of the time of an action are produced by the arrangement of the words and the form of the sentence, for which the student may refer to the syntax. It will be necessary even here to follow the synthetical rather than the analytical method, and to show the student how the exact meanings of the tenses found in European languages are conveyed in Chinese.

232. Pronouns and adverbs of time must be used in order to show the true state of the verb. If the verb *tü* 言讀 'read' be taken, the forms of the *present* tense are,—

'I read (habitually or constantly)' *ngò cháng-shí tü* (常 日子 'always').

'I am reading (now or periodically)' *ngò in-tsai tü* (現在 'now').

'I do read (truly)' *ngò shi-tsai tü* (實 在 'truly').

233. The *past* tense with *liaù* 了, *kuó* 過, &c.

'I read (last year)' *kú-niên ngò tü-liaù* (去年 'last year').

'I have read (at some former time)' *siēn-shí ngò tü-kuó-liaù* (先時 'before time').

'I have read (what you wrote)' *nì siè-ti, ngò tü-liaù*.

The past tense is sometimes formed by the auxiliary verbs *yìù* 有 'have,' and *wán* 完, *i* 已, *ki* 既, *ts'āng* 曾, &c. (v. Art. 194): thus—

'I have written (the thing in hand)' *ngò yìù-siè-liaù* 寫.

'I have passed over (this river before)' *ngò tú-kuó-liaù* 度.

'(We) have known (the contents &c.)' *chī-tai-liaù* 知道了\*.

'He once said (so and so)' *yìù-shí tā kiàng-liaù* 有時他講了.

Without *liaù* it would be 'sometimes he says or speaks.'

234. The rule about the past tense appears to be, that when the perfect with 'have' is required, and refers to an action recently performed, it is sufficient to add *liaù*, *kuó-liaù*, *wán*, or *wán-liaù* to the simple verb; but when the past indefinite is meant, either the context must show it, or some word such as

\* This is the phrase written by the emperor in vermilion on the documents which are presented to and perused by him.

*sīn* 先 ‘before,’ *sīn-shí* | 時 ‘formerly,’ *ts'āng-ts'iēn* 從前 must be used as well as the above auxiliaries, and if the action refer to a definite time, and that time be mentioned, the auxiliaries may be dispensed with, if the rhythm permit: e. g.—

‘I loved her most’ (past indef.) *sīn ngāi t'ā tīng-tō* 先愛他頂多.

‘He wandered ever’ (past indef.) *t'ā ts'āng-ts'iēn yíu-héng* 遊行.

‘We learnt too late’ (past indef.) *ngò-mān t'ā-chí hōi liāu* 太遲學.

‘Last night I heard it’ (past def.) *ts'ā-yè ngò t'īng-liāu ts'ā* 昨夜聽了此.

‘To-day I forgot’ (past def.) *kīn-t'iēn ngò wáng-kì-liāu* 今天忘記了.

235. The perfect tense of impersonal verbs is formed by adding *liāu* 了: e. g.—

*hūi-liāu-yù* 下了雨 ‘it rained,’ (occ. in replies.)

Probably the following expression may be referred to this form:

*ts'āu liāu shuǐ liāu* 走了水了 ‘it has been run with water,’ i. e. *water has been fetched*: (v. Mr. Wade's *Hsin-ting-luh*, Cat. of *t'iēn*.)

236. *Tsāng* or *ts'āng* 曾 (1) ‘to add,’ (2) ‘already past,’ prefixed to the principal verb, denotes the past tenses, often the pluperfect, but this depends upon the sense of the passage and the sequence of clauses:—

*st-niēn t'ā ts'āng-yù ... jīn-shí* 昔年他曾與....認識

‘In former years he had formed acquaintance with ....’

*ts'āu-shāng ts'āng-ts'ō-kuo* 祖上曾做過....\*

‘Among his ancestors there had been ....’

237. The expression of future time is effected by the words *yáu* 要, *tsiāng* 將, or *pí* 必 being prefixed to the verb:—

*yáu* gives the force of *will*, *shall*, *should*, or *must*, and is frequently used in compounds; e. g. with *k'ú* 去 ‘to go,’

‘I shall go (to-morrow)’ *ngò yáu k'ú*.

‘You shall go’ or ‘you must go (to-morrow)’ *nì yáu k'ú*.

‘Go!’ or ‘Do you go (now)!’ *nì yáu k'ú*.

‘He must go (any time)’ *t'ā yáu k'ú*.

\* These examples are from the *Hóng-lóu-máng* 紅樓夢 ‘Dreams of the Red-chamber,’ a modern work in the Peking dialect.

*tsiāng* is used with *yaú*, and gives the force of *about to*; e. g. with *lāi* 來 'to come,'

'I am about to come,' *ngò tsiāng lāi*.

'He is about to come,' *tā tsiāng-yaú lāi*.

*pí* is also joined to *yaú*, and then the force of the compound is *must*, *certainly shall* or *must*; e. g. with *t'aú* 逃 'to run away,'

'I must run,' *ngò pí t'aú*.

'You must certainly run,' *nì pí-yaú t'aú*.

The addition of an adverb of future time always compensates for the absence of these special words: e. g.—

'To-morrow I shall go,' *míng-t'iēn ngò k'ú* (明天 *míng-t'iēn* 'to-morrow').

'In the afternoon you will go,' *hiá-wù nì k'ú* (下午 *hiá-wù* 'this afternoon').

'By and by he will come,' *mán-mán tā lāi* (慢 | *mán-mán* 'by and by').

#### §. 9. *The adverbs.*

238. Monosyllables commonly used in an adverbial sense are *primitive* (*a*); those of two or more syllables formed by the addition of a distinctive or formative particle are *derivative* (*B*); and those formed by a locution, and which may be resolved into their separate parts, are *compound* (*y*): e. g.—

(*a*) *Primitives* are not very common in the colloquial dialect, but are frequently met with in the books.

已 'already,' *kin* 今 'now,' *hóu* 後 'after,' *siēn* 先 'before.'

(*B*) *Derivatives* are such as the following, formed by adding *ju* 如 'as,' 然 'to use,' or *jēn* 然然 'yes,' to the primitive: thus—

<i>huǐ-jēn</i> 悔然   'suddenly.'	<i>kuoč-jēn</i> 果然   'certainly.'
---------------------------------	-----------------------------------

<i>wàn-jēn</i> 萬然   'decidedly.'	<i>chā-jēn</i> 質然   'immediately.'
----------------------------------	------------------------------------

(*y*) *Compounds* are such as are made up of two primitives, or of two or more syllables which constitute a phrase: e. g.—

已經 *已* 經 lit. 'already-now,' = *now*.

差不多 *差* 不多 lit. 'error not much,' = *almost*.

從前 *從* 前 lit. 'from-before,' = *formerly*.

天天 *天* 天 lit. 'day-day,' = *daily*.

將來 *將* 來 lit. 'about to come,' = *afterwards* or *hereafter*.

mán-mán-tí 慢 | 的 lit. 'slow-slow,' = *slowly*.

tā-kia 大家 lit. 'great-family,' = *altogether*.

yí-ts'í 一次 lit. 'one-series,' = *once*.

239. It will be seen that nouns, adjectives, and verbs enter into the composition of adverbs, and that the same principle of formation is followed as was observed with respect to the other parts of speech. Synonymes are united or syllables are repeated to intensify the meaning; or the repetition implies the continuation of the prime notion; or the words are in construction, viz. as subject and verb, as adjective and substantive, or as attributive genitive and the word which it qualifies; or the compound is an idiomatic locution.

240. Before giving lists of the adverbs, it will be well to classify them with regard to their meanings and uses in Chinese.

1. Adverbs of *time*; in reply to the questions 'when?' and 'how long?'
2. Adverbs of *place*; replying to 'where?' 'whence?' and 'whither?'
3. Adverbs of *manner*; in answer to 'how?'
4. Adverbs of *intensity and frequency*; in answer to 'how often?' 'how much?'
5. Adverbs of *quantity*; in reply to 'how great?' or 'how much?'
6. Adverbs of *quality*; in reply to 'of what sort?'
7. Adverbs of *affirmation, of doubt, and of negation*.
8. The *interrogative* adverbs are the correlatives of the above.

241. The common adverbs of *time*, simple and compound, which answer to the question 'when?' are the following:—

### 1. The simple or primitive adverbs.

*kīn* 今 'now' (*nunc, rūr*).    *hién* 現 'now' (*jam, ηδη, à présent*).

*fāng* 方 'now, just now' (*nunc or tunc*).    *kāng* 剛 'recently, just now.'

*piēn* 便 'then' (*tunc*).    *tsiú* 就 'then' (*tum*).

*siēn* 先 'before' (*antea*).    *hòu* 後 'after' (*postea*).

*ch'ü* 初 'at first' (*ἀρχή*).    *sī* 昔 'formerly' (*olim, pridem*).

*kù* 古 'of old' (*τὸ παλαιόν*).    *hiáng* 向 'hitherto' (*adhuc*).

*ch'ang* 常 'always' (*semper*).    *wi* 未 'not yet' (*nondum*).

### 2. The compound adverbs of time.

<i>kīn-t'iēn</i> 天 'to-day.'	<i>hién-kīn</i> 現	} 'now' or 'at present'
<i>tsō-t'iēn</i> 曰昨 'yesterday.'	<i>tāng-kīn</i> 當	
<i>míng-t'iēn</i> 明 'to-morrow.'	<i>jū-kīn</i> 如	

wéi-en-t'iēn 前 'day before yesterday.'      hién-tsai 現在 } 'now' or 'at  
 fāng-ts'at 方 繼 'then, just now.'      i-king 已 經 } present.  
 pién-shí 是 'then.' tsúi-shí 就 是 'then.' tsí-k'i 卽刻 'immediately.'  
 tsai-sien 在 先 'formerly.'      sī-shí 時 'in ancient times.'  
 cháng-shí 時 'always,' or shí-shí | 'at most times.'      wú-shí 無 'never.'  
 yíu-shí 有 'sometimes.'      tō-shí 多 'often.'      tsau 早 'early.'  
 wéi-ts'óng 未曾 'not yet.'      hóu-lai 來 'afterwards.'      chí 遲 'late.'  
 hau-k'iù 好久 'a long time ago.'      mǔ-hiá 目下 'at present.'  
 shàng-kù 上古 'in high antiquity.'      wán-sháng 晚上 'in the evening.'  
 wéi-en-sān-jí 前三日 'three days ago.'      kuaí-kuaí 快 'soon.'  
 kuó-sé-t'iēn 過四天 'four days hence.'  
 ts'ung-ts'iēn 從前 'formerly, from of old.'  
 tsung-yiu 總有 lit. 'generally have,' = *always*.

*Duration of time is shown by the position of the adverb after the verb.*

242. The common adverbs of *place*, which answer to 'where?' are the following:—

ché-li 這裡 lit. 'this interior,' for tsai ché-li 'in this interior,' = *here*.  
 ná-li 那裡 | lit. 'that interior,' for tsai ná-li 'in that interior,' = *there*.

The syllables *ts* 他, *kw*'et 地, *t*'ou 頭, *ch*'u 處, *f*āng 方, *m*ien 面, and *pien* 邊, which all denote *place*, are used with the demonstrative (cf. Art. 168), often preceded by the preposition *tsai* 在 'in:' thus—

tsai-tez-ts, lit. 'in this place,' = *here*.

tsai-ché-piēn, lit. 'on this side,' = *here*.

tsai-ná-t'sou, lit. 'on that head (for place),' = *there*.

tsai-pi-ch'ü, lit. 'in that place,' = *there*.

yil-tez 於此 and tsai-tsé 此 lit. 'in this,' = *here*.

tsai-pi 彼 lit. 'in that,' and ná-ed-tsai 那所 lit. 'that place,' = *there*.

243. It will be seen that almost all the adverbs are produced by the construction of words with one another. Many of the prepositions are used as adverbs in construction with verbs, as we say 'he is gone before,' *t'a-ts'iēn-k'ü*.

Examples of adverbs of place ('where?').

ché-li 'here' (*hic*).

ná-li 'there' (*ibi*).

nì-piēn-ché-lì, lit. 'your side here,' 'here by you' (*isthinc*).

t'ā-piēn-ná-lì, lit. 'his side there,' 'there by him' (*illuc*).

toái-yí-yáng-tí-fāng, lit. 'in the same place' (*ibidem*).

toái-liáng-piēn, lit. 'in two (for the two) places,' 'in both places' (*utrobique*).

ch'ú-ch'ú \* or kō-ch'ú 'every where' or 'in each place' (*ubique*).

pǔ-hiāu-tí-toái-ná-lì, lit. 'not know in which place,' 'in some place' (*alicubi*).

sùi-piēn-toái-ná-lì 'anywhere you please' (*ubivis* and *usquam*).

toái-pí-sí-tí-fāng, lit. 'in other's place,' 'elsewhere' (*alibi*).

pǔ-kū-shímmó-tí-fāng 'wherever' (*ubicunque*).

pǔ-toái-ná-lì 'no where' (*nequam*).

244. The adverbs of place, which express *direction from a place*, are formed by prefixing *ts'üng* 'to follow' to the simple adverb of position: e. g.—

*ts'üng-ché-lì* 'hence' (*hinc*);

*ts'üng-ná-lì* 'thence' (*inde*);

*ts'üng-ní-piēn-ché-lì* 'from your place' (*isthinc*):

and so of all the others.

245. The adverbs of place, which express *to* or *towards* a place, are formed by prefixing *taú* 'to reach to' or *hiáng* 'towards' to the simple adverb of position: e. g.—

*taú-ché-lì* 'hither' (*huc*).

*taú-ná-lì* 'thither' (*eo*).

*taú-ní-piēn-ná-lì* 'to your place' (*isthuc*).

*taú-kó-piēn-ná-lì* 'to that place' (*illuc*).

*hiáng-ché-lì* 'towards this place.'

246. Adverbs of *manner* are generally derivatives formed by the addition of *jén* to some adjective or verb. Such are, *huǒi-jén* 'suddenly,' *tuān-jén* 'decidedly,' in Art. 238.

Other examples of adverbs of manner are,—

*ché-yáng* 這樣 'thus' (coll.).    *jí-tez* 如 'thus' (B.).

*Like* is expressed by the form

*ji* . . . . . *yí-yáng* — | or *yí-puān* — .

. *pi-yáng* | lit. 'other fashion,' = *otherwise*, (or *liáng-yáng*.)

247. The repetition of the adverb or adjective forms an adverb of manner frequently: e. g.—

*píng-píng-ān-ān* 平 | 安 | 'peacefully, comfortably.'

*huān-huān-hì-hì* 雜 | 豈 | 'gaily.'    *mán-mán-ā* 慢 | 'slowly.'

\* The notion conveyed by repetition is *most*, *a good deal*, and never seems to mean absolutely *all* or *every*.

248. Adverbs of *intensity* and *frequency* are such as the following; they are sometimes called adverbs of comparison:—

*kāng* 更 'to change,' adv. 'more, again.'

*tsai* 再 'again,' also *yíe* 又.

*ting* 丁頂 'the top,' adv. 'very.'

*ki* 極 'the extreme point,' adv. 'very.'

*huán* 還 'moreover.'      *fù* 復 'again.'

Some other syllables, used to form the comparative and superlative of adjectives, are adverbs (v. Arts. 146, 148). Words denoting 'to pass over, exceed,' and the like, are used adverbially; e. g. *kuó* 過, *yú* 越, &c.

*tài* 太 and *t'i* 恰 denote 'too.'

*tuō* 多 'many or much' is used adverbially.

*pǔ-kuó* 不過 lit. 'not pass over,' = *only*.

*shí-fān* 十分 lit. 'ten parts,' = *very*.

*tiā-fán* 大凡 lit. 'great, general,' = *mostly, generally*.

*yí-siē* — 些 lit. 'one few,' = *a little*.

*shǎo* 少 'few' and *liō* 署 'an outline' are also used for *little*.

*pō* 皮頃 'rather' is less frequent in conversation.

*shàng-hiâ* 上下 'almost.'    *tiā-yō* 大約 'nearly, about.'

249. The adverbs which express *frequency*, and answer to the question 'how often?' are such as,—

*jì-jì* 日 | or *t'iēn-t'iēn* 天 | 'daily.'

*nien-nien* 年 | or *sui-sui* 歲 | 'yearly.'

*tuō-shí* 多日寺 'often.'      *yìu-shí* 有 | 'sometimes.'

250. Several adverbs of *quantity* have already been given, and others are formed by the following constructions: e. g.—

*ché-yáng-tō* 多 lit. 'this manner much,' = *so much* (*tantum*).

*t'ai-tō* or *t'è-tō* 太多 'too many,' or 'too much' (*nimum*).

*tuū* 至 'to arrive at,' = *so much as, or up to*.

Especially after *pi* 不 'not:' e. g.—

ché-kó yáng-ts'ien pü-taiú sān pü kwei, 'these dollars do not reach to three hundred pieces.'

251. The adverbs of *quality* are generally formed by uniting an adverb of *manner* to an adjective; e. g.—

ché-yáng-hau-jin 'so good a man.'

yí-yáng-hau-jin 'an equally good man.'

pü-puán 百 扇 'all kinds of,' lit. 'a hundred classes.'

252. The adverbs of *affirmation*, of *doubt*, and of *negation* are the following:—

#### Affirmative adverbs.

*shí* 是 'it is,' = *yes*; e. g. in 'Is there?'—'Yes.' *hái* 有 for 'yes' is peculiar to the Canton dialect; e. g. *hái-ló* 'yes.'

*jēn* 然 denotes *acquiescence*; it is especially used in the books.

*yìu* 有 'there is,' after appropriate questions; e. g. 'Have you?'—'Yes.'

*kuo-jén* 果 | 'certainly.' *shí-tei* 實 在 'truly.'

*zé-jén* 自 | 'certainly.' *chéng-jén* 成 \* | 'surely.'

*sin* 信, *kú* 固, *chéng* \*, *kò* 果, *shín* 甚 are all used in the books, but not in the colloquial style, except in compounds.

The affirmative is also expressed by *pü-ts'ō* 不錯 lit. 'not mistake,' or *wü-ts'ō* 無錯 'without mistake.' *ch'ā* 差 often stands for *ts'ō*.

253. Adverbs of *doubt* are such as the following:—

*huo-chè* 或者 'perhaps.' *ch'è-p'á* 只怕 'perhaps.'

*shù-kì* 猛幾 'perhaps' (B.), and *wi-pi* 未必 (B.).

*k'ung-p'á* 恐怕 'lest perhaps' (coll.).

254. The negative adverbs are these:—

*mù* 没 'to be without,' = *no* or *not*; opp. to *yìu* 有 'to have,' = *yes*, *there is*.

*pü* 不, 'not,' is the most commonly used negative, and it has no other use.

*fi* 非 'not to be,—false,' = *it is not*; opp. to *shí* 是 'to be,' = *yes*, *it is*.

*wü* 無 'not to have,' = *without*, = *mù-yìu* 没有, which is also common.

The negative of possession is expressed in Canton dialect by *mō* 有.

*mō* 莫 'not, do not,' is a synonym of *pü* 不 'not.'

*m* 否 (in the Canton dialect) = *mō* and *pü* of the books.

*wū* 无, *wāng* 亡, *wáng* 罢, *wi* 廉, *wū* 勿, *sei* 匪, *wéi* 未, and *seu* 否 are used in the books, and some of them in local dialects, but seldom in the Mandarin, except in compounds.

255. The interrogative adverbs correlative to the above classes are:—

*kì-shí* 幾時 'at what time?' = *when?*

*kì-cháng-yuán* | 長遠 'how long? how far?'

*kì-tō-t'iēn* | 多天 'how many days?' } = *how long?*  
*kì-tō-niēn* | | 年 'how many years?' }

*sīen-kì-niēn* 先 | 年 'how many years ago?'

*shímmō shí-heú* 什麼時候 'at what time?' = *when?*

*tso-mó-yáng\** 怎 | 樣 'how? in what way?'

*tsai-ná-lí* 在那裡 'where?'

*ts'üng-ná-lí* 從 | | 'whence?'

*taú-ná-lí* 到 | | 'whither?'

*kì-ts'í* 幾次 'how many times? how often?'

*kì-pei* | 倍 'how many fold?'

*kì-tō* | 多 'how much?'      *kì-lá* | 大 'how great?'

*hó-yáng* 何樣 'of what sort?'

*siáng-shímmō* 像 | | 'like what?'

*shí-pü-shí* 是不是 'is it so or not?'

*yiu-mü-yiu* 有沒有 'have you or not?'

256. *yén* 焉, *hó* 何, *kú* 故, and several other words are used in the books as interrogative adverbs or particles. They are prefixed generally.

*wei-hó* 爲何 'why?' (coll.) or *wei-shímmō*?

*ān* or *gān* 安 is interrogative, chiefly in books; *ān-tso* 在 = *where?*

*kí* 崑 at the beginning of a sentence is interrogative, (quomodo.)

The interrogative particles will be found further on (Art. 272), and the forms of the interrogative sentence in the syntax.

\* *Ts'í* is also pronounced *ts'en*, *ts'eng* or *ts'øng*, and formerly it was called *tsim*: v. *Edkins' Grammar of the Mandarin Dialect*, p. 153.

§. 10. *The prepositions.*

257. The relations expressed by the prepositions are shown in Chinese partly by prepositions properly so called, and partly by the union of these in construction with postpositions. The former are generally verbs; the latter, commonly nouns.

The following are words used as prepositions:—

*tsau* 到 'to reach to,'—*to* (*ad*), and *up to* (*usque ad*).

*tsai* 在 'to be in a place,'—*in* (*locative*) (*in*) or *on*.

*ts'ung* 從 'to follow,'—*from* (*de* or *per*) or *through*.

*hióng* 向 'to go towards,'—*towards* (*versus*).

*ts'ui* 以 'to use, to take,'—*with* (*instrumental*) (*de* or *ex*) (B.).

*ki* 及 'to arrive at,'—*with* (*cum*).

*lien* 連 'to connect,'—*with, united with* (*cum*).

*tsai* 代 'to act as a deputy,'—*instead of* (*pro*).

*yü* 與 'to give,'—*for* or *to* (*pro* or *ad*) (B.).

*ki* 紿 'to give,'—*for* or *to* (*pro* or *ad*).

*ta* 打 'to strike,'—*from*, but only in colloquial, and especially in the Shanghai dialect, in which it is pronounced *tang*.

*tāng* 當 'to meet with,'—*in, at* (cf. Art. 221); it occupies the place of *tsai* 'in,' mentioned above.

*wei* 為 'to do, to become,'—*for, on account of* (*propter*).

*tsui* 垂 'to be opposite to,'—*towards, opposite to, and for*.

*ts'ung* 同 'the same, together with, in company with' (*cum*).

*he* 和 'concord,'—*along with*.

*tsze* 自 'self,'—*from* (B.), used with *ts'ung* 'from.'

*ti* 替 'for, instead of;' also *to* or *for* (*ad*).

*yin* 因 'because of' (*propter*).

*yia* 由 'origin,'—*from, by* (*ex* and *per*).

*yü* 於 and *yü* 于 are equivalents of *tsai* 'in,' and several other prepositions, but they are used only in the books.

258. The words used to express the relations of place in construction with

the preposition *tsai* 在 are treated as nouns, and may be called *postpositions*. The most common are these:—

*nüi* 內 (pron. *nei* occ.) 'interior,' *tsai-fang-tsai* *nüi* 'within the house.'

*wai* 外 'exterior,' *tsai-fang-tsai* *wai* 'outside the house.'

*li* 裡 'interior,' is used similarly with *tsai* for *within*.

*sháng* 上 'above,' *tsai-shan-shang* 'upon the mountain.'

*hiā* 下 'below,' *tsai-ma-hia* 'under the horse.'

*chūng* 中 'middle,' *tsai-u-chung* 'in the middle of the house.'

*ts'iēn* 前 'before' (coram), *tsai-mən-ts'iēn* 'before the door.'

*heú* 後 'after,' *tsai-ngò-heú* 'behind me.'

259. The same words may stand after nouns without *tsai* being prefixed:  
e. g.—

*ch'ing-nüi* 城內 'within the city.'

*kuo-wai* 國外 'outside the kingdom,' = *abroad*.

*shān-hia* 山下 'at the foot of the mountain.'

*mà-sháng* 馬上 'upon a horse,' = *on horseback*.

*heú* 後, 'after,' is also used as a *preposition*; — *heú-ngò* 'after me.'

260. Some explanatory locutions and phrases, such as the following, supply the place of prepositions: e. g.—

*mù-yìu* 沒有 lit. 'not to have,' = *without* (*sine*).

*pǔ-yóng* 不用 lit. 'not use,' = *without* (*sine*).

*pǔ-tsai* 不在 lit. 'not present,' = *without* (*postposition*).

*wai-t'ou* 外頭 lit. 'outside head,' = *beyond* (*extra or ultra*).

*kuo-k'ui* 過去 lit. 'pass over go,' = *beyond* (*extra*).

Examples of the above in construction.

*mù-yìu lì-k'i* | 有力氣 'without strength.'

*pǔ-yóng fàn-hiāng* 不用焚香 'without incense.'

*t'ā-mən pǔ-tsai* 他們不在 'without them' (they being absent).

*míáu-mén wài-t'ēu 廟門外頭* 'outside the temple-gate.'

*Mei-ling kuó-kú 梅嶺過去* 'beyond the *Mei ling*' (Mt.).

§. 11. *The conjunctions.*

261. *Copulative conjunctions* are of rare occurrence in Chinese, but *disjunctive* and *adversative* conjunctions and those with the *hypothetical* and *illative* force are frequently found.

The ordinary copulative conjunctions are:—

*kì 及* 'with;' *hé 和* 'with;' *píng 並* or *píng 幷* 'together with;' *ye 也*, the final particle of the books, is used in colloquial style for *and*, especially in the phrases *yě-yìü* 'also have' and *yě-shí* 'also is;' *huán 還* (occ. *hai* in coll.) 'still, moreover,' is used in the same sense. *yì 亦* 'also,' *yíu 又* 'again,' *ts'ié 且* 'moreover,' and *ér 而* *且*, *qr-ts'ié* are found in books; so also is *lièn 連* 'to connect,' = *with, through.* *kién 兼*, 'together with,' is seldom used in coll. The copulative conjunction is frequently omitted.

262. The *disjunctives* are such as the following:—

*huočhè 或者* ... *huočhè*, lit. 'perhap... perhaps,' = *either... or.*

*yì 扼* ... *yì* are used in the same way for *either... or.*

*pǔ-shí 不是* ... *shí*, lit. 'not is... is,' = *either... or.*

*pǔ-shí pǔ-kuo 不不過* 'not only' (*non solum*), = *fi-tü 非獨* (B.).

*tán-shí 但* | or *huán-shí 還* | 'but is' or 'also is' (*sed etiam*), = *tsiú-shí*.

*yí-mién 一面* ... *yí-mién* 'on the one side... on the other side' (*tum... tum*).

*yí-shí 一日* ... *yí-shí* 'now... then' (*modo... nunc*).

263. The *concessive* conjunctions are these:—

*sui-jén 虽然* 'although' (*etsi*).

*jén-qr 一而* 'although, yet' (not often in colloquial style).

264. The *adversatives* are principally,—

*tán-shí 但是* 'but' or *taù-lí 倒底* 'yet, but.'

*pǔ-tán 不* | 'not only,' *qr-ts'ié 而且* 'but also.' (B.)

*tān 單*, *tán 僅*, *wei* or *wéi* 唯 or 維, and *nài 乃* are used in books, both singly and in composition with *qr 而* and *jén 然*, for *but*, *only*, &c. *chī 祇* and *ti 第* are used for *but, only*, in edicts.

265. The *conditional* or *hypothetical* conjunctions in common use are,—

*ji* 若 | *ji-shí* 使, and *ji-shí* 是 ‘if;’ *huo-ché* 或 者 ‘if’ (*ei forte*);  
*ché-p'a* 只 怕 ‘suppose, if;’ *t'ang* 倘 ‘if;’ and *t'ang-jén* || | ;  
*p'i-ja* 譬 如 ‘suppose, if,’ or *p'i-ja* 比 如 (coll.) or *kiá-ja* 假 如 (B.);  
*shé-jó* 設 若 ‘if;’ *chéng-jó* 誓 | ‘if indeed’ (*sin vero*);  
*shú-ké* 庶 無 ‘if perhaps;’ *keú* 有 ‘if;’ and many other words are used  
in the book-style.

266. The *causal* conjunctions are,—

*yín* 因 and *yín-wéi* 因 爲 ‘because’ (coll.).

*ki* 既 and *ki-jén* ‘since’ (B.).

*i* 以 and *i-wéi* 以 爲 ‘on account of’ (B.).

*yuén* 緣, *yuen* 原, *kú* 故 and *i-kú* 以 古 以, and *kái* 蓋 are common  
to the literary style.

267. The *conclusive* or *illative* conjunctions are,—

*sò-i* 所 以 and *kú-sò-i* 故 所 以 ‘therefore,’ and *tsiú* 就 ‘then.’  
*kú-tsé* 故 此 and *yín-tsé* 因 此 are less common.

268. The *final* conjunctions are these:—

*i* 以 ‘in order that, so as to’ (*ut*).

*k'ùng-p'a* 忽 怕 ‘lest, so that not’ (*ne*).

269. The *temporal* conjunctions are expressed by the adverbs and the  
form of the sentence: e. g.—

*Before* he came (*prius quam*), *t'ā wí-ts'áng lāi*, lit. ‘he not yet come.’

*After* he was gone (*post quam*), I &c., *t'ā k'ú-liaù*, *ngò tsiú*, lit. ‘he being  
gone, I then.’

*As soon as* he came, I &c., *t'ā lāi*, *ngò tsiú*, lit. ‘he comes, I then.’

*So long as* he reads, I &c., *t'ā-tú-tí-shí-heú*, *ngò* &c., lit. ‘while he reads, I &c.’

*As often as* he eats, he sleeps, *t'ā-k'i*, *tsiú cháng-shí shíu*, lit. ‘he eats, then  
always sleeps.’

*Whilst* I am here, *ngò ché-lì*, i. e. ‘I, being here.’

The position of words and clauses affects the nature of their connection very  
considerably. In the syntax this will be further elucidated.

§. 12. *The interjections and other particles.*

270. The *interjections*, which are the involuntary expressions of feeling, are rather numerous in Chinese. The following are among the most common:—

*ài-yā* 哎喎 'ah!' is an expression of joy or surprise (cf. *eja* in Latin).

*tsóng-t'ien!* 蒼天 'heavens!'

*kò-lièn* 可憐 or *kò-sí* 可惜 'alas! mercy!'

*kù-pá* 去罷 'away! be off!'

*kiú-jin* 救人 'help! help!' lit. 'save man.'

*wán-huá* 莊好 'very good! beautiful!'

*ki-miaú* 奇妙 'wonderful!'

271. Besides the ordinary interjections of surprise, admiration, &c., there are in the Chinese colloquial style a great number of expressions in imitation of the various sounds heard in nature (*onomatopœia*), as the *falling of water*, *jingling of crockery*, *bursts of laughter*, &c. &c. Such are,—

*ài-ài* 哀哀 'Oh! oh!' (to indicate pain.)

*hi-hi* 喜喜 'Hi! hi!' (to resemble laughter.)

*fān-fān jáng-jáng* 紛紛囂囂, to express the noise of business in a market-place.

272. The euphonic and interrogative particles remain to be mentioned. They vary in the different dialects. In the Mandarin the following are the most common:—

*tī* 吡, *mà* 马, *la* 扌立, *yā* 口牙, and *lō* 口各 are final euphonic particles.

*mò* 摸 is a final interrogative particle. (Mandarin.) Contr. *𠵼*.

*nī* 呢 is a final interrogative particle. (Canton D.)

*o* 𠮶 and *ai* 呀. In replies for 'Oh,'—'very well,' &c.

273. The following particles should also find a place here as they are used in the ordinary colloquial style:—

*yuén-lai* 原來 lit. 'originally come,' = *lo!* *just then!* This is used at the beginning of clauses as an exclamation.

*uh* 𠮶 and *uh-ti* is a sign of the vocative case, especially in the Plays of the *Yuen* dynasty.

*pă-pü-tî 巴不得* ‘would that!’ (*utinam*) = *I hope, I desire*; and with a change of tone it applies alternately to the speaker and the person addressed, e. g. ‘would that I were &c.!’ or ‘would that you were &c.!’

*ni-tai 你道* lit. ‘you speak,’ = *speak! tell me!* introduces a question.

*nán-tai 美難道* lit. ‘difficult to say,’ also introduces a question, generally followed by *whether*, that is, a dependent question.

*p's 扔及* or *口否*, particles used at the beginning of a sentence, are expressive of contempt or irony.

*nai-fan 而煩* lit. ‘bear trouble,’ and *nai-ho 奈何* lit. ‘happen what,’ may be regarded as particles. They occur in many phrases, sometimes as an exclamation; e. g.—

*nai-ho! nai-ho 奈何 | |* ‘what shall we do?’

The remaining particles, more common to the books than to the colloquial idiom, will be found treated of at the end of the syntax.

274. We have now reached the end of the first division of the grammar, in which has been noticed, 1st, the sounds and syllables, the characters which represent the syllables, and the manner of writing the characters; 2ndly, the formation and grouping of the words and syllables, which enables the student to analyse the sentence with greater ease than he can when each character and each syllable is considered as a separate word. The fact that the Chinese generally put two and three syllables together to form a simple notion is enough to show that the term monosyllabic is not applicable to this language.

275. The first object of the student should be to group the words or syllables in the sentence so as to be able to say as nearly as possible to what category each group belongs; the more complete and certain classification of the words cannot be made until their relations to each other in the sentence are viewed in accordance with the rules given in the syntax.

## CHAP. II. SYNTAX.

### SECT. I. ON SIMPLE CONSTRUCTIONS.

#### §. 1. Preliminary remarks.

276. By etymology we intended to describe the *forms* of Chinese words, with their true meaning and classification under those forms, in so far as they are distinguishable by the prefixes and suffixes attached to them; by syntax we mean to denote that *arrangement* of the words which expresses the relations existing between them, and the various forms of the sentence by which simple and complex ideas are exhibited.

277. The words of the Chinese language being without inflexion, the external form of the word cannot be introduced as an element to be considered in the construction of sentences. The case of the Chinese is similar to that of the English language in this particular, that the *position* of a word shows to a great extent its grammatical relation to the other words of the sentence. We have to consider then as we proceed to analyse the Chinese sentence; (1) the relative position of the words, (2) the relative position of clauses, and (3) the presence of certain particles, or words used as such.

278. It is assumed that the student is able to recognise in the sentence the particles and other words which help to form nouns, verbs, adverbs, &c. In order to do this he must have an accurate acquaintance with the earlier sections of this work, especially with Arts. 89, 90, 106, 107, 126, 127, and 130, for nouns; and Arts. 192, 194, 197, 211, 212, and 213, for verbs; also the Arts. on the adverbs and prepositions. The student will also do well to refer again to Arts. 35 and 36, on the composition of words, for the same general principles, there noticed, hold good with respect to the syntax of words and sentences.

#### §. 2. General rules relating to the position of words.

279. The expression of the time *when* of an action generally stands first in a sentence; e.g.—

*kin-niên kwò-tz̄ tō* 今 年 莉 子 多 'this year there is much fruit.'

*kin-t'iēn hau* 今 天 好 'to-day it is fine.'

*t'iēn-t'iēn wán-sháng* | | 晚 上 'every day at eventide.' [122.] \*

*hién-tsai kō-chú-&c.* 現 在 各 處 兒 'now in every place &c.' [125.]

\* The numbers in brackets refer to Mr. Wade's *Hsin-tsing-lü*, (Peking dialect.)

280. The designation of *place* follows the expression of time; e. g.—

*ts'ō-t'iēn ts'ai Pi-king &c.* 昨天在北京 'yesterday in Peking &c.'

281. The subject of a sentence, when it is expressed, is placed before its verb, though not always immediately before it, for sometimes adverbial expressions come between it and the verb; e. g.—

*jǐ wì ch'ü 日未出* 'the sun not yet being out.' Chrest. p. 8. a. 13.

*tā ts'ai Kwāng-tung pǔ hau* 他在廣東不好 'he was not well in Canton.'

*jǐ-yü ts'ai-t'iēn cheü-hing* 日月在天週行 'the sun and moon revolve in the sky.' [90.]

282. The subject is often understood from the previous clause, and then it is generally a pronoun of the first person; e. g.—

*kuū ní kí ngò ts'ō ché-kó* 求你給我作這個 'I beg you to do this for me.' cf. Dialogues in Mandarin. Chrest. p. 27. a. 17.

283. The adjective precedes its noun always; when it *appears* to follow it, it should be looked upon rather as the predicate of a sentence, in which the noun that it qualifies is the subject, as in the example above, the literal rendering would be, 'this year the fruit is much:' e. g.—

*hau-jin 好人* 'a good man.' | *ché-kó jīn hau* 'this man is good.'

284. Words and phrases, which qualify other words and phrases, regularly precede them; thus the attributive genitive is shown by its position before the noun: e. g.—

*kwān-fū tī chē-ts'ō* 官府的車子 'the mandarin's sedan.'

*ts'iü-t'iēn tī k'ing-qr* 秋天 | 景兒 'the aspect of autumn.'

*t'iēn liáng tī shi-heú* | 亮 | 時候 'the time of sunrise.'

285. In accordance with this rule the relative clause, being a qualifying expression, is thrown into the form of an attribute to the noun, which would otherwise be its antecedent: e. g.—

*ní chū tī t'i-fāng* 你住的地方 'the place, in which you live,'  
lit. 'you dwell's place.'

*kiaū lüè p'i tī nà-kó-jin* 雷 霹 | 那個人 'that man, who was struck with lightning.'

*lüè*, lit. 'thunder,' *p'i* 'to rend by lightning.' *kiaū* here = *péi*, v. Art. 213..

286. Adverbs generally precede the words they qualify, but they sometimes follow them; e. g.—

*yī-sī wú tsō* 一絲無錯 ‘without the least mistake.’

*chē-lì yǐ-kō* 只得一个 ‘only one.’

*shēn-tǐ\* p'ó gān* 身體頗安 ‘I am pretty well.’

*liè-liè tè-kùng* 連連打拱 ‘repeatedly bowing.’

287. The expression of length, height, or duration is placed after the phrase to which it belongs; e. g.—

*gāo liù chǐ* 高六尺 ‘six cubits high.’

*lù dào sì lǐ* 道路四里 ‘the road is four miles long.’

*xià yǔ sān tiān* 下雨三天 ‘it has rained three days.’

### §. 3. *The construction of simple terms.*

288. When two nouns come together, the former of them is in the genitive case, or they are one of the following constructions; viz. (1) an enumeration of two objects, *and* being understood between them; (2) in apposition to each other; (3) the former is the subject, the latter, the predicate of a sentence; (5) the latter of them is an adverbial expression of time, place, or manner: e. g.—

*chūn tiān* 春天 lit. ‘spring’s sky,’—‘the sky in spring;’ cf. Art. 109.

*guān-fù shēng-míng* 官府聲名 ‘the mandarin’s reputation.’

(1) *yù, xuě* 雨雪 ‘rain and snow.’

*jié, yuè, sìng-sù* 日月星宿 ‘sun, moon, and stars.’

(2) *chǔ-tsāi* 主宰 ‘lord or master;’ cf. Art. 100, &c.

(3) *fú hǎi, shéi shān* 福海壽山 ‘his happiness be it a sea, his age, a mountain.’

*jìn-shān, jìn hǎi* 人山人海 ‘men as many as mountains and seas.’

(4) *kuìèn yé shèù kiā* 犬夜守家 ‘the dog by night keeps the house.’  
*yé*, ‘night,’ is here an adverb of time.

289. A noun before an adjective is either (1) the subject of a sentence of which the adjective is the predicate, or it is (2) construed as an adverb; e. g.—

(1) *ài chǔ* 心窄 ‘his heart is narrow.’

\* *shēn-tǐ* ‘body,’ cf. the use of *corpus* for the personal pronoun in Latin.

*chǐ-tuǐn pǔ-tui* 尺寸不對 'the measurement is not the same.'

*yuè-liáng hǎo* 月亮好 'the moonlight is beautiful.'

(2) *píng liáng* 水涼 'cold as ice;' v. the first example in Art. 297.

*fīng kuāi, pí chí* 風快, 壁直 'sharp as a needle, straight as a wall.'

290. A noun after an adjective is qualified by that adjective, or it forms an adverbial expression in composition with the adjective; e. g.—

(1) *shèng-jìn* 聖人 'a holy man,—a sage.'

*wēi-fēng tǐ mién kǒng* 威風的面空 'a dignified countenance.'

(2) *míng-nián* 明年 lit. 'bright year,' = next year.

*gān-ti-lì* 暗地裏 lit. 'dark place within,' = secretly.

291. A noun before a verb is either (1) the subject of that verb, or (2) an adverbial expression of time, place, or manner, formed by the two words; e. g.—

(1) *Kǒng-zé shuō-taù* 孔子說道 'Confucius said,'

*páng-yìu huí-lai* 朋友回來 'my friend is returned.'

(2) *xiào-kíng fú-mù* 孝敬父母 'reverenced his parents with obedience;' pron. also *fú-meù*.

*mǎ pàu tǐ kuài* 馬跑的快 'as quick as a galloping horse.'

292. A noun after a verb is either (1) the object of that verb, or (2) an adverbial expression of time, place, or manner, formed by the two words; e. g.—

(1) *luò-liù shēn-fān* 落了身分 'lost his position.'

*tà-fà liàu jìn-chāi* 打發了人差 'sent a messenger.'

(2) *fàng-sīn shuō-pá!* 放心說罷 'freely speak!'

*lièng-yé tā kū* 連夜他哭 'all night she cried.'

*fàng-sīn* is literally, 'release heart,' cf. Chrest. p. 27. a. 13.

*lièng-yé* is literally, 'connect night,' = 'all night,' sometimes, 'day and night,' cf. *San-kuō-chi*, Chrest. p. 17. a. 24, 25.

293. When two adjectives come together they follow the same rule in several particulars as that in Art. 288 with respect to two nouns; viz. (1) the first is an attributive to the second, and qualifies or intensifies it; or (2)

they express simply an enumeration of two qualities; or (3) they are in apposition, and form a compound adjective; or (4) they form an adverbial expression of time, place, manner, or degree: e. g.—

(1) *ch'êng-yuân* 長遠 'long-distant,' = distant.

*ts'êng-ts'u* 清楚 'clear-distinct,' = distinct.

(2) *fâng, yuân* 方圓 'square and round.'

*kao, tî* 高低 'high and low.'

(3) *kán-sau* 乾燥 'dry.' Cf. Art. 136.

*ts'êng-mîng* 脣明 'intelligent.'

(4) *yin-yin yâ-ngai* 殷 | 雅愛 'most affable and courteous.'

*yin* means 'full, complete.'

*ts'ê ts'u siau* 濟楚笑 'respectfully and heartily laughing.'

294. An adjective before a verb either (1) qualifies it as an adverb; (2) it is used as an abstract noun, and is then the subject to the verb; or (3) they form an adverbial expression: e. g.—

(1) *t'â kw'âi ts'ê-liau* 他快走了 'he walked fast.'

*tô yûng sìn sâ* 多用心思 'he thinks much.'

(2) *ð pü tî gân* 惡不得安 'the wicked cannot obtain peace.'

*shén yìu shén paú* 善有善報 'virtue has a good reward.'

(3) *ts'iö-qr shau-tî haù-t'ing* 雀兒哨得好聽 'the birds sing sweetly,' lit. 'good to hear.'

295. An adjective after a verb follows a similar rule; either (1) it is used adverbially, or (2) as an abstract noun, and is then the object of the verb; e. g.—

(1) *t'â kiâng haù* 他講好 'he speaks well.'

*shuo ming* 說明 'to speak plainly.'

*pai chêng* 排正 'to arrange properly.'

(2) *teò pi yiu* 此彼有異 'there is a difference between this and that.'

*hiò haù wei shén* 學好爲善 'to learn goodness is a good thing.'

296. When two verbs come together they are in composition or in construction either (1) as a compound word, or (2) the second is the natural

complement of the first, or (3) they are used as an adverbial or attributive expression; e. g.—

Examples for (1) and (2) will be found in Arts. 190—198.

(2) *ngò pǔ-nâng tséù* 我不能走 ‘I am not able to walk.’

*tsè jin k'ò-i t'i* 此人可以讀 ‘this man can read it.’

*tsiú yáu shí lì* 就要施禮 ‘then he was about to go through the rites,’ or ‘to make the proper greetings.’

(3) *tsé ts'ù siaú hǎ hǎ* 齊楚笑合 | ‘respectfully-heartily laughing.’

*lién-lién tà kung kung* 連打恭拱 ‘repeatedly bowing reverently.’

#### §. 4. *The principles involved in the grouping of words.*

297. Besides the ordinary formation of the parts of speech by the union of two, and sometimes of three syllables, the Chinese are fond of grouping together syllables, which form a rhythmical expression, and which are attached to each other upon principles often different from the *primary* rules, but which accord with the *less common* rules of composition and construction: e. g.—

*tsiú-t'ién sín-kù* 口嘴舌甘心苦 ‘on the lip sweet, in the heart bitter.’

*tá-t'ung siaú-i* 大同小異 ‘in a great degree the same, in a small degree different,’ = *nearly alike*: cf. Arts. 289 (2) and 293 (4).

298. The first important principle of grouping is the appropriate selection of words having an opposite meaning, or which are generally connected in disyllabic phrases: e. g. *t'ién-ti* 天地 ‘heaven and earth,’ *wén-wí* 文武 ‘civil and military.’ These are separated, and compounded with two other words to form a set phrase or group: e. g.—

*t'án-t'ién shuō-ti* 言天說地 ‘to talk about every thing, to gossip.’

*t'ing taù sī wai* 東倒西歪 ‘to fall in all directions,’ lit. ‘eastward and westward.’ *Hau-k'iu-chuen*, p. 12. h. 16.

299. Another leading feature in the grouping of words is *repetition*. This is extremely common, and has the effect of intensifying the meaning of the single syllable, and gives the notion of *a good many*, often *all, every*, to the single noun. It is true, however, that it gives occasionally a meaning somewhat at variance with the original notion conveyed by the word: e. g.—

*k'èn-k'èn ku'àn liú* 猥々久留 ‘to detain as a guest with importunity.’

*ti tsüi-hiün-hiün* 得醉醺醺 ‘intoxicated completely.’

*haü-haü súng ngò* 好好送我 ‘conduct me properly.’ *Chrest.* p. 12. i. 23.

*jìn-jìn tū shuō* 人 | 都 言 癸 ‘every body says.’

*chē-chē sāng-píng* 集 | 生 痘 ‘each (animal) is sick.’ (cf. Arts. 106. 2.)

*shí-shí kǒu-lièn* 實 | 可 懈 ‘truly to be pitied.’

300. These repetitions must be construed according to the sense of the passage, sometimes as nouns, sometimes as adverbs, and sometimes as expressions of plurality, and very often as the imitation of natural sounds: e. g.—

*yuǎn wán-wán* 遊 玩 | ‘to roam for pleasure.’

*mǎn-tiān tū shí cīng-cīng* 滿 天 都 是 星 | ‘the whole sky is starry.’

*xiào hā-hā tī* 笑 合 | 的 ‘laughing with a Ha! ha!’

301. Words expressing cognate notions or commonly associated ideas are placed together, and become phrases in groups of two, three, and four characters each. These are virtually nouns or verbs, general terms, or special designations of objects: e. g.—

*kāi-tiān pǐ-ti* 開 天 | 也 lit. ‘open heaven, split earth,’ = *creation*. (1997.)

*yán, hìng, tǐng, tǐng*, 言 行 動 靜 ‘words, ways, and deeds,’ = *conduct*.

*wǔ-hú sì-hǎi* 五 湖 四 海 | lit. ‘the five lakes and the four seas,’ = *the world*.

*hiào-chán wàn-chàn* 飽 餰 碗 盞 | lit. ‘the food and cups,’ = *the feast*.

*wàng-héi wáng-héi* 望 候 望 | lit. ‘to look and wait,’ = *to visit friends*.

#### §. 5. Uncommon use of certain words in phraseology.

302. The employment of single words in Chinese is very various, and frequently is quite exceptional, and to be explained only by reference to conventional usage; e. g. in

*huǒ-pà* 火 把, ‘a torch,’ we have the noun *fire* and the verb *to hold* united to form a conventional term for *torch*.

*kǒu-wèi* 口 味 ‘taste,’ from *mouth* and *to taste*.

*kǒu-kóng* 口 供 ‘evidence,’ from *mouth* and *to declare*.

*fēng-pi* 封 皮 ‘the government confiscation paper posted on the front-door,’ from *fēng* ‘to seal,’ and *pí* ‘skin, bark.’

*shǒu-shǒu* 尸 首 ‘a corpse,’ from *corpse* and *head*.

*pǔ-jìn yán kú* 不 忍 言 去 ‘cannot bring himself to speak of going,’

lit. 'not suffer to say to go,' where *k'ü* 'to go' stands as the object to the verb *yēn* 'to speak, talk of.'

*sheu-i* 衫 着 lit. 'long-life's garments,' or 'the apparel of old age,' = *shroud*.

303. Phrases are often affected by ellipsis, and would according to the ordinary rules of composition appear to be absurd, but, when the customs of the people of China are considered, these phrases become intelligible, and frequently display elegance and vigour of expression: e. g.—

*pai-sheu* 拜 着 lit. 'to bow to, or worship age,—long life,' = *to pay compliments on a birthday*.

*pai-nien* 拜 年 lit. 'to worship year,' = *to pay compliments at the new year*.

304. So also many technical and legal terms are formed by an extraordinary use of words, for which the student should be prepared: e. g.—

*hō-pdn* 貨 本 'goods for a beginning,' = *capital, funds*.

*tung-si* 東 西 lit. 'east-west,' = *thing, any thing*.

*yuēn-kau* 原 告 lit. 'origin-accuse,' = *plaintiff*.

*pí-kau* 彼 古 | lit. 'one being accused,' = *defendant*.

305. The student of Chinese must also expect to meet with very many designations formed by the metaphorical use of words. Such are,—

*siú-ts'ai* 孽 才 lit. 'sprouting talent,' = B.A., the first degree in scholarship.

*yün-ngé* 雲 頭 lit. 'cloud-forehead,' = *a headband*.

306. In like manner the names for many officers of government are formed by metonymy, using the name of the place, or of the employment: e. g.—

*t'ung-chung* 同 中 lit. 'pavilion centre,' = *gentleman usher*.

*t'ung-chī* 同 知 lit. 'with-know,' but *chī* is here put for

*chi-hién* 知 縣 lit. 'knows the *hién* (town)' or

*chi-fū* 知 府 lit. 'knows the *fū* (city),' therefore *t'ung-chī* means 'an assistant of the *chi-hién* or *chi-fū*.' And these are equivalents for 'prefect' or 'mayor.'

307. Many expressions are purely foreign, and, although represented by Chinese characters, those characters are not to be taken in their ordinary sense, but simply as the equivalents for certain foreign sounds: e. g.—

*ya-p'iēn* 鴉 片 'opium.'

*pō-li* 玻 璃 'glass,' acc. to Mr. Edkins, from the Sanskrit *sphatika*.

The words referred to in this section are to be employed as compounds, excepting in such a case as *chī-hiēn*, when the *chī* may stand in another compound for *chī-hiēn*. This habit of eliding a syllable is common in Chinese\*.

§. 6. *The modifications and relations of the parts of speech.*

308. The meanings of words are modified by their connexion with other words. A *noun* may be the expression for a general notion, or an abstract term; or it may be used to designate an individual only. In the expressions ‘*man* is mortal,’ ‘what will *a man* give for his life?’ ‘*the man* came again,’ the word *man* stands in different relations; in the first case it means *mankind*; in the second, *any man* or *every man*; and in the third, *some particular man*. In Europe, grammarians call the words prefixed to the noun, by which the definite and indefinite or general notions are indicated,—*articles*. These articles are in their nature demonstrative pronouns; and accordingly the Chinese use such pronouns when they desire to circumscribe the notion of the noun: e. g.—

*jīn*=man, mankind; *kō-jīn* ‘that man,’=*the man*; *yī-kō-jīn* ‘a man.’

*mà-pí* ‘horses;’ *ch'üen-chē* ‘ships,’ (cf. Art. 116.)

*kō-chē-mà* ‘the horse;’ *nà chē ch'üen* ‘the ship.’

*nù-jīn* ‘woman;’ *kō-nù-jīn* ‘the woman;’ *yī-kō-nù-jīn* ‘a woman.’

These are in the colloquial idiom; in the books various words (cf. Arts. 168 and 174) are employed to limit or to render indefinite the substantival notion. For the general term the simple monosyllable is often sufficient in classical composition.

309. It must however be borne in mind that these distinctions in the meaning and use of words are not confined to the noun. Chinese verbs are used in a general sense or with a special application according to the form of the sentence or to the circumstances of their position and the addition of certain particles or adjuncts. If the student will refer to Arts. 189 &c. on the verb, and will compare them with the examples here given, he will obtain a clearer idea of these remarks than by the following examples alone. In Art. 301. *yēn-hēng-tóng-tsíng*, ‘words, ways, and deeds,’ for the whole *conduct*, illustrates this remark. The words mean literally ‘to speak, to act, to move, to rest.’ *Tóng-tsíng* especially is an expression for a general term, the scope of which is indicated by the two opposite terms of *moving* and *resting* implied by its component parts. In epistolary correspondence, and in the style of the classics, such forms of expression are common: e. g. in the preface to the *Shing-yü* or ‘Sacred Edict’ we have

i - chī - yū kāng-sāng tō - sī chī kiēn

以至於畊桑作息之間

‘Even to that which concerns the culture of the land and the mulberry and labour in general.’

\* As the examples, which will be given in what follows, will be made up generally of words previously used in this work, the characters belonging to them will not be printed, excepting those not likely to be known by the ordinary student.

310. Verbs formed in the manner described in Art. 200, belong to those used in a general sense, or as abstract terms, and they may stand as the subjects of simple sentences, or as the *result* or *purpose* in a compound sentence: e. g. in the expressions *tū-shū shí yaú-kín-tī* 'to read is important,' *nì k'ò-i tū-shū mō?* 'Can you read?' the word *read* is used in a general sense independent of any special act of reading. Again, in *tā lat tū-shū*, 'he comes (or came) to read,' the word *tū-shū* expresses a purpose; and in *yáng sín tsíu k'ò-i tū shū*, 'take pains and then you will be able to read,' it expresses a result. When such expressions as *tū-shū* 'to read,' *síe-tséz* 'to write,' *ki-fán* 'to eat rice,' *k'āi ch'üen* 'to sail,' *hai-jín* 'to injure,' *shé-tsúi* 'to forgive,' are used in construction in the sentence, except in cases such as the above, the nouns compounded with them are dropped or separated from the verbal element. Thus: *tā tū-liaù sān-pqñ-(shū)* 'he has read three volumes.' But *tū* is also a special word for *studying* books: *nì tū-kuó Sí-shū mō?* 'Have you read the Four books?' that is, 'Have you studied them thoroughly?' To *read* simply is, *k'ān* 'to look at.' The uses of such words will be found exemplified in the exercises, which follow the grammar.

311. The union of opposite terms has already been referred to in Arts. 117, 118, and there it was shown that two nouns of opposite signification form a *general* term; and that two adjectives in a similar way form an *abstract* noun. The same may be said of two verbs which represent two opposite notions; e. g. *to labour*,—*to rest*, gives the general or indefinite notion of *labouring*,—*working*.

312. The position marks the *nominative* case of the noun. Any word which stands before the verb may be the subject of that verb, unless it be inconsistent with the sense of the passage to construe it as such. In any other case it would be an adverbial expression, or as it were the *accusative* case placed absolutely, denoting the thing or part affected by the verb: e. g. (cf. Arts. 91, 92, 93, and 198, for the characters; and Hom. Od. a, 274, for acc. abs.)—

*k'è-jín tséu-k'āi, pü chüng-i k'í-ch'á*

'The guest walked away, he was not pleased to drink tea.'

*hwá-küng wán-kién ch'āi-jín tī shuo-huá, tsíu pü huān-hí*

'The painter heard the messenger's words, and (then) was displeased.'

*i-fú yé láng-wánliaù* 'clothes, even they were pawned.'

313. The *genitive* case is also shown in most cases by the position of the word before the noun to which it belongs, and very frequently by the presence of the particle *tī* 𠩺 between them, or *chī* 肴 if it be in the literary style: e. g.—

*t'ieh-tsíang tī nù-qr* 'the blacksmith's daughter.'

*kid-fú tī kwān-tséz* 'the courier's cudgel.'

*mà-fú tī siāng-tséz* 'the groom's box.'

*mà-kid* or *mà chī kid* 'the horse's foot.'

*siēn-sāng chī hiüng* 'the teacher's brother,' or 'the gentleman's brother.'

314. The *dative* case is shown by the use of certain verbs which signify *to give, to offer*. Such are *kî* 貰 and *sûng* 贈 and *yù* 贈, the two first being used in the colloquial idiom, the other in the book style\*: e. g.—

*kî nî fân kî* 'give rice to you to eat.'

*kî ngô tsô ché-kó* 'do this for me.'

*sûng yù tâ yî-kwei yâng-ts'ien* 'to present a dollar to him.'

*kiâng yù jin-jin* 'to speak to every body.'

315. Other words, which are commonly used as prepositions, supply the want of case in the noun. Article 257 contains almost all the words which are employed for this purpose. But as they are to be regarded as prepositions or postpositions, we must refer the student to the syntax of that part of speech.

316. The *accusative* case is shown merely by the position of the word after its verb, or between the parts of a separable verb: e. g.—

*ngô kian-liaù kô jin lai* 'I have called the man here.'

*k'ê-shâng pü yau mai ch'a* 'the merchant does not wish to buy tea.'

*riên-sâng ch'i fán liaù* 'the teacher has eaten the rice,'—(has dined.)

317. The *vocative* case is distinguished by being cut off from the rest of the sentence, either by the addition of a particle of exclamation, by the repetition of the word or the appropriate pronoun, or by the sense of the passage and the context: e. g.—

*Lau-yê-ya! k'ò-lien ngô*, 'O Sir! pity me!'

*siâu-qr! nî pü-yaú k'ü*, 'Boy! weep not!'

*Châng-ngô! Châng-ngô! nî*, 'O Luna! Luna! you &c.'†

Cf. Mr. Wade's *Hsin-tsing-lü*, Category of *T'ien*, [5.]

318. The *ablative* and the *locative* and *instrumental* cases will be found fully exemplified under the Articles on the syntax of the prepositions. Two or three examples may here be given:—

*From* (a place) is expressed by *ts'âng*, 'to follow,' or *tsé*; e. g.—

*t'â shí ts'âng Shâng-hai lai ti* 'he is from Shanghai.'

*With* (instrumental) is translated by *yûng*, 'to use,' or *i*; e. g.—

*ngô yûng miaù-ts'iâng, tâ t'â*, 'I struck him with a gun,' i. e. *I shot him.*

*By* or *through* (causal) is expressed by *yin-weí* or *weí-tsé* 'on account of;'

*t'â tau-k'ü, yin-weí yù p'â*, 'he fled through fear,' lit. 'because he had fear.'

319. The modifications of the noun with regard to *gender* and *number* are seldom made. When this is done, special words are employed to mark the gender of the noun, and certain adjuncts are used to show the plurality. Some of these words will be found in Arts. 123—128. The following are examples of the use of such words:—

\* *ti* 替 and *taí* 代 are used to translate *for*, (instead of.)

† Vide J. G. Bridgman's translation of Premare's *Notitia Linguae Sinicæ*, p. 29.

*yìu nán-jìn, yìu nǚ-jìn sháng-huá sān-pá-kó,* 'there were men and there were women, about three hundred.'

*nǐ tǐ chě-nù lái mó?* 'Is your niece come?'

*kīn-t'iēn tā-liè, tā-shá yí-ché kūng-chū,* 'to-day in hunting, (we) killed a boar.'  
*K'óng-tsè tàng mǔ-yìu liáng-kó,* or *mǔ-yìu liáng-kó K'óng-tsè,* 'there are not two of the Confucius sort.'

320. Examples of the use of the plural particles and adjuncts, given in Arts. 126 and 127, now follow:—

*chúng-jìn huán wí-kí tā-yíng* 'before the men had replied;' v. Chrest. *Hau-k'ü*, p. 11. b. 10.

*chū-wéi sién-sāng!* 'Gentlemen!'

*shú-mín* (B.) = *pá-síng-mán* (coll.) 'the people.'

*chū-sién-sāng kiai wú píng* 'none of the teachers are ill.'

*hū-tō jin pú k'ò-i tā-hò-tsíang* 'many men cannot shoot.'

*ché-tí-hiung-mán* 'your brothers' (often); v. *Hein-tsing-lü*, *Shing-yü*. [19.]

*ní-mán píng-mín-mán* 'you, soldiers and people.' [39.]

*chúng-shén kó yíu sò kuàn tǐ éz-síng* 'each of the gods has his own affairs to manage.' [358.]

*pá-síng-mán sò paí tǐ kó-chú-ár, pú t'ung*, 'the places where the people worship are various,' lit. 'each place not the same.'

*píng-mín-jín tàng* 'soldiers and people all.'

321. Further examples to illustrate the plural particles in Arts. 126, 127:—  
*jìn-kiai chī tsè* 'all men know this.'

*kiün-chün kiai kú* 'the prince and the minister both wept,' v. *San-kwo*, p. 18. d. 12.

*k'ü-kó t'ung-k'ü* 'all and each wept bitterly,' v. *San-kwo*, p. 18. k. 25.

*jú-hiën ts'ung chī* 'the scholars all followed him.'

*shú-huán-ch'án-shwó* 'all obstinate detractors,' v. *Shu-king*, p. 1. i. 23.

*núng-fú kūng-tsíang tàng* 'husbandmen and artisans.'

*shí yíu huán-kwān Tsau-tsí tàng* 'at that time there were the eunuchs of Tsau-tsí's party,' v. *San-kwo*, Litho. p. 11. g. 13.

*Tàng*<sup>a</sup>, *peí*<sup>b</sup>, *luí*<sup>c</sup>, *tsí*<sup>d</sup>, *tsau*<sup>e</sup>, and *cheúf* are all used after nominal notions to express plurality,—a class or party: e. g.—

*ō-peí* 'the wicked'; *ts'iēn-peí* 'predecessors'; *héu-peí* 'successors.'

*wáng-g-i chī peí* 'those who forget right principle.'

*t'ung-peí chī jin* 'men of the same class,' i. e. equals.

*kwán-tsau*, 'officers, mandarins,' (not commonly used.)

*fí-h-luí* or *fí-t'ü* 'vagabonds'; *wù-tsé*, 'we,' belongs to the literary style.

*chū-fán wú-kién* 'the universe of things,'—all things.

*yìu-sò-tsé-wú k'ü pú sheú* 有 所 賦 物 俱 不 受 lit. 'the things that were given, all he did not receive,' i. e. *he received none of the things that were given.*

\* 等    b 輩    c 類    d 僚    e 曹    f 傅    g 忘    h 匪    i 徒

*Tō* 多, 'many,' sometimes follows the noun to which it belongs: e. g.—  
*Ching-kuō jin tō ch'ü wai-fāng* 'many Chinese go abroad.'

322. A few of the ordinary phrases denoting plurality, or the whole group or collection of objects, may here be given. The Chinese in naming certain classes of things have attached a number to the generic term, according as they conceived the genus to be divided into more or fewer species; and these expressions have come to mean the whole class accordingly: e. g. they say—

*sān-kuāng*<sup>a</sup> 'the three lights,' i. e. *sun, moon, and stars.*

*sān-tsai*<sup>b</sup> 'the three powers,' i. e. *heaven, earth, and man.*

*sān-kiaú*<sup>c</sup> 'the three religions,' i. e. *jū*<sup>d</sup>, *shī*<sup>e</sup>, *taú*<sup>f</sup>, 'Confucius, Buddhist, and Tauist.'

*si-kí*<sup>g</sup> 'the four seasons,' i. e. *chūn, hū, ts'iú, tūng*, 'spring, summer, autumn, and winter.'

*wù-héng* 'the five elements,' i. e. *kìn, mǔ, shuǐ, hò, t'ó*, 'metal, wood, water, fire, and earth.'

*wù-lún* 'the five relations of life,' i. e. between *kiün* and *chin*, *fū* and *tsè*, *fū* and *fū*, *hiung* and *ti*, *páng* and *giù*, '1. Prince and subject, 2. father and son, 3. husband and wife, 4. elder and younger brothers, and 5. friends.'

*wù-k'ü* 'the five kinds of grain'; *wù-tsí* 'the five degrees of nobility.'

*wù-wí* 'the five tastes,' i. e. *sour, sweet, bitter, acrid, and salt.*

*wù-cháng* 'the five virtues,'—*jin, t, lì, chí, sín*, i. e. *benevolence, justice, propriety, prudence, and truth.*

*lù-i* 'the six arts,'—*lì, yō, shé, yú, shù, sú*, i. e. *etiquette, music, archery, driving a carriage, writing, and arithmetic.*

*tsi-tsíng* 'the seven passions or emotions,'—*hè, nū, gaī, lò, ngái, wú, yú*, i. e. *joy (external), anger, grief, delight (internal), love, hatred, desire.*

*pă-kua* 'the eight diagrams,' the theme of the *Yü-king*.

*kiù-t'iēn* 'the nine heavens,' and *kiù-cheū* 'the nine islands,' for the world.

*wán-tí* 'all the virtues,' and *wán-shí* 'all ages.'

They also sometimes express multitude by using adverbially such terms as *swarms of insects, vast forests, oceans, seas, mountains, &c.*: v. Art. 288. (3.)

323. The modifications of *adjectives*, in respect of degree, are very various, and are effected by the addition of certain words and particles to the adjective. No alteration however can be made in the adjective to show the distinctions of gender, number, and person. It stands generally before its noun, either immediately, or it is connected with it by the particle *tí* 而 (c.) or *chī* 之 (B.) being placed between them. Some adjectives seem to require these particles, either to avoid ambiguity in the expression, or for the sake of the rhythm; e. g. *shén-jin* 'a virtuous man,' not *shén-chī-jin*, but *kung-taú tí jin*

---

\*光<sup>a</sup> 才<sup>b</sup> °教<sup>c</sup> °儒<sup>d</sup> 釋<sup>e</sup> °道<sup>f</sup> 季<sup>g</sup>

'a just man.' The rule given in Art. 132 should be observed, that when a verb enters into the composition of the adjective, the *tī* or *chī* is required.

324. Examples of the construction of adjectives\*.

*ché-lì*, *tsiēn-shouï*, 'here it is shallow water.'

*tā-tī kién-shī*<sup>a</sup>, *ts'iēn*, 'his knowledge is superficial.'

*lēng-lī-tī jīn* or *ts'üng-míng-tī jīn* 'a clever man.'

*k'iaù-miaú-tī ts'iáng-küng* 'a dexterous artisan.'

*sǔ-pá-tī chī* 'snow-white paper.'

*píng-liáng-tī shouï* 'icy-cold water.'

*tá-tàn-tī haú-kī*<sup>b</sup> 'a brave hero.'

*küng-taú-tī huâng-tī* 'a righteous emperor.'

*wéñ-yà tī sién-säng* 'a scholar of great attainments and polish.'

*ché-kó-tsé tséng-sí-tī xiè* 'these characters are written with elegance.'

*k'ò-lién-tī jīn-kiā* 'a miserable individual.'

*k'ò-yúng-tī fá-tsé*<sup>c</sup> 'a method which may be used.'

*haú-yúng-tī niaù-ts'iāng*<sup>d</sup> 'a useful fowling-piece.'

*haú-siaú-tī sz-tséng*<sup>e</sup> 'a laughable affair.'

*ché-lí huâñ-hí-tī tí-fâng* 'this is a pleasant place.'

*ché-kó siaù-ár huõ-tung-tī* 'this boy is active.'

*tā yíù yíù-t'íng-ti'ien tī pâng-yíù* 'he has rich friends.'

*tez jin yíù li-k'i-tī* 'this man is strong.'

*mù-yíù liàng-sín-tī* 'a man without a conscience.'

*shí yíù-haú-sí-sí-tī* 'he is a well-intentioned person.'

*ché-kó tung-sí shí chí tī* 'this thing is made of paper.'

*pú shí, shí mít-tsö-tī*, 'no, it is made of wood.'

*shí jin-hán-tī kwâñ-fú* 'he is a hated mandarin.'

*tez sz shí jin-k'ò-hán-tī* 'this affair is hateful.'

*pú-siang-kän-tī* 'it is of no consequence,'—'n'imporc.'

*kin-t'iēn tā pú shuoâng-kwai-tī* 'to-day he is unwell.'

*Chüng-kwō, Ying-kwō, pú-hó-mù-tī*, 'China and England are inimical to each other.'

325. The comparison of the adjective can best be shown by means of examples. For the auxiliary adjuncts the student may refer to Arts. 144, 145, and 148—150.

*ché-kó haú-tī, nà-kó käng-haú-tī*, 'this is good, but that is better;' and *nà-kó käng-kiā-haú* 'and that is better still.'

*ngò tsö-t'iēn mai käng-kiā-paú-peí-tī tung-sí* 'I bought a still more precious thing yesterday.'

*nì pí tā kaū* 'you are taller than he is.'

*tā pú jú-nì kaū* 'he is not so tall as you,' or

*tā mù-yíù nì-kaū* 'he has not your height.'

\* For the words the student may refer to Arts. 133—142, p. 55.

*nà-kó hǎu nì* 'this is better!' lit. 'this is good!' We must suppose some one making a selection, and taking up one article, which he conceives to be superior to the rest.

*pǔ-hǎu tǐ tō, hǎu tǐ shǎo*, lit. 'the not good are many, the good, few,' which is equivalent to 'there are more bad ones than good ones.'

326. The expression of the comparative degree is further effected by means of the words *yíú* 'again, more,' and *tsái* 'again,' *huán* 'still, besides,' *yǐ* 'to pass over,' *yíú* 'to exceed,' and some others of a similar meaning: cf. Art. 148.

Examples.

*yǐ-leāu-yǐ-hǎu* 'the earlier the better;' *yǐú* is used in the same way, but not often in speaking.

*hò kāi-liāu k'ēu-tsé, híu-yù yíú tō*, 'when the river had overflowed its banks, the rain fell still more.'

*míl-yíú tsái sī-tí* 'there is no finer.'

*pǔ nāng pì ché-kó sī-tí* 'you cannot get finer than this.'

*yáu-ch'uén huán yáu kwái* 'row faster.'

*ngò k'ān t'ā pì pí-jìn tū cháng* 'I look upon him as certainly more honest than other men;' *cháng*= 'heavy,'—'well-principled.'

*fù tā liáng tā* 'the greater his fortune, the greater his bounty.'

*ngē wai kiā siū* 客員 外 加 修 'give a higher salary,' lit. 'allowance beyond add recompense.' *Hsin-tsing-lü*, Part III. 22.

*kāng k'í chéng-liāu* 更 氣 肿 了 'the more inflamed it swells.' *Hsin-tsing-lü*, P. III. 29. The *chéng-liāu* in this place is like the impersonal in Latin.

Most of these sentences might be otherwise translated in respect of form, but no difference in meaning would arise therefrom.

327. The form for the limitation of the quality of the adjective is the following. Various words may be used for *rather*.

*mai k'uei yǐ siē* 'bought it rather dear.'

*tā-liáng tièn qí* 'a little more generous.'

*nā yǐ-kó tuàn yǐ chǐ* 'that one is shorter by a foot.'

328. The word in Chinese forms of comparison which seems to take the place of *than* in English is *yǐ* 乃 : e. g.—

*teiù hǎu yǐ shuò* 'wine is better than water,' or

*teiù pì shuò kāng hǎu* would express the same, although it is not so exact as the former, for in it the goodness of both is implied, which might not be true of some other articles under comparison.

*shín yǐ hǎi* 'deeper than the sea' (B.).

*jìn-féi yǐ è* 'men more than work for them' (B.); *féi* 'to float,'—'to exceed.'

於 *yǐ* has the sense of 'with respect to,' and so 'in comparison with;' v. Arts. on the particles, and the examples in the exercises.

329. In Arts. 146 and 151—154 the student will find the forms of the *superlative* degree, and it remains only to give here a few examples of their usage. The various degrees of the superlative are shown by the same words, which must be translated by *most*, *very*, *too*, according to the sense required by the context: e. g.—

*t'ā tī hǐng-wéi ting-pǔ-hàù* ‘his actions are very bad.’

*hàù k'í-kwái yè* (已) ‘very wonderful’ (B.).

*hàù pǔ k'ù yè* ‘very much afflicted;’ this expression, in which *pǔ 不*, ‘not,’ intensifies, is equivalent to *shí-fān k'ù tī*; and *mū* 无, ‘to be without,’ is sometimes substituted for *pǔ* in such phrases. The adjective with the negative before it must be looked upon as one word, and the negative particle then stands as a privative particle; e. g. *hàù mū-liàng-sin* is ‘very wanting in conscience,’ not ‘well may he have no conscience,’ as translated after Premare by Bridgman\*. The other examples given by Premare prove this view to be correct,—for *wú* 无, ‘without,’ is used occasionally in the same sense: thus—

*nì hàù mū-taú-lì* ‘you are very unreasonable.’

*hàù wú-pá<sup>a</sup>-pi<sup>b</sup>* ‘entirely without method,’ or ‘very unmethodical.’

*k'í ts'íng-míng shín pú shíng<sup>c</sup>* ‘his intelligence is quite unsurpassable.’

*ti-mū t'ái ch'ü yéng-i* ‘the theme turns out to be a very easy one.’ The *ch'ü* here belongs to the *yéng-i*; *ti-mū* is the subject, the remainder the predicate of the sentence.

330. It may be observed that the particles which form the superlative are very frequently suffixed instead of being prefixed,—and this is especially the case in the books, and in the higher colloquial style; e. g.—

*mèi shí shín kí* ‘a very beautiful countenance.’ (1700, 1071.)

*k'ó-gái shín i* (矣) ‘very amiable.’

331. Examples of the superlative with *t'ái 太*, *t'ě 恰*, and *k'uo 過* are the following:—

*pǔ yaú t'ái k'iēn<sup>d</sup>* ‘do not be too modest.’

*ché kí t'ái hièn<sup>e</sup>* ‘this plan is too dangerous.’

*hiá shéu t'ě hém-liáu* ‘it is struck too much,’ this is the impersonal form, but it is equivalent to ‘you struck me too hard.’

*t'ě ts'íng-sí liáu* ‘it is too delicate.’

*nì yè t'ě tō sin* ‘you are a person of too much heart.’

*tsiù t'ě k'í kí liáu* ‘the wine—it was drunk too quickly.’ (1068, 1074.)

*wén-lí pǔ shín t'íng-t'ěu<sup>f</sup>* ‘in learning not very profound.’

*síng-ts'íng k'uo ngaú* ‘he is too proud;’ *síng-ts'íng*=‘temper, mind.’

\* Vide Bridgman's translation of Premare's *Notitia Lingua Sinica*, p. 83.

\* 把      <sup>b</sup> 壴      <sup>c</sup> 脖      <sup>d</sup> 謙      <sup>e</sup> 險      <sup>f</sup> 通透

332. The following expressions illustrate the use of *kì* 极, *tsü* 絶, *tsüi* 最, and *hàn* 狠:—

*ché-kó shí k'ò-siaù-kì-liaù* 'this is most laughable.'

*kì-tá yí-tsó-miaú* 'a very large temple.'

*kì-k'iaù-tí huā-kung* 'a most clever painter.'

*kì-mù-k'iaù-tí huá* 'most unintelligible language.' *k'iaù* (1129).

*tsüi wú kí-huú<sup>b</sup>*, lit. 'entirely without opportunity.' Mr. Bridgman has rendered it 'exceedingly unfortunate.'

*tsüi-kau shéu-huán<sup>c</sup>* 'very skilful.' *kau* 'high.'

*miaú pü-k'ò-yén* 'wonderful, unspeakably.'

*hàn-shín-tí tséng* 'a very deep well.'

*tsüi-miaú, tsüi-miaú*, 'very good! very good!'

*shí kó tsüi-miaú-tí fá-tséz* 'it is a most admirable plan;' v. *Shing-yü*, p. 7. h. 24, &c.

333. The phrases *shí-fân* and *tí-yí*, *pü-shíng*, *pü-kwò*, and *liaù-pü-tí* (v. Arts. 151 and 153) should be remembered as adjuncts to form the superlative notion: e. g.—

*sâng-tí shí-fân ts'ing-siú<sup>d</sup>* 'born very well-favoured.'

*pü tâ-shí-fân-haù* 'not very very good.'

*ti-yí miaú* 'very wonderful.' cf. Americanism *first-rate*.

\* *shí-ár-fân jin ts'aí<sup>e</sup>* 'very beautiful in countenance;' so

*wú-fân haù* means 'five parts good,'—'pretty good,' and

*kì-fân haù* 'several parts good,'—'in some degree good.'

*pü-shíng hì-huán*, lit. 'not conquer joy,'—'extremely glad,' or

*hì pü-tsé-shíng*, lit. 'joyful not conquer himself,' like *εκστασις*.

*hì-huán liaù-pü-tí* 'most joyful,' lit. 'cannot end his joy.'

*huán-hì wú-sò-pü-ki<sup>f</sup>*, lit. 'joy—interminable.'

*tsüi k'ù pü-kwò* 'most miserable beyond compare.'

*kung-taú pü-kwò-tí* 'surpassing just.'

*kw'ái-sú<sup>g</sup> mò<sup>h</sup> kwó yū tséz* 'insurpassably swift.' (B.)

*cheú-ó shin-pü-shíng* 'desperately wicked.'

*ts'án-niò wú yú yú tséz* *曷虐無此* 'incomparably cruel.' (B.)

334. There are other phrases and words used for the purpose of intensifying the attribute, but these will be found under the section on the particles and in other parts of this work. The following however must come in here (cf. Arts. 152 and 153 for the characters used):—

*hiung tí li-hai* 'most cruel;' (*tí* 'to obtain,' or *tí* the gen. pa.)

*ní yé shâ laù-shí liú* 'you are too honest;' (*yé* 'also,' the fin. pa.)

*t'ān tsíu kwó-tó* 'he is too fond of wine.'

\* *shí-fân* meaning 'ten parts,' which is like saying the whole of any thing. *shí-ár-fân* would mean 'twelve parts,' and be a stronger intensifier than *shí-fân*.

<sup>a</sup> 窮 <sup>b</sup> 機 會 <sup>c</sup> 手 段 <sup>d</sup> 清 秀 <sup>e</sup> 材

<sup>f</sup> 及 <sup>g</sup> 快 速 <sup>h</sup> 莫

*ch'aū-kiūn* 超羣 lit. 'to surpass the common herd.'

*chō-li* 卓立 lit. 'to establish as pre-eminent.'

*chō-tsü* | 絶 lit. 'to surpass exceedingly.'

*chō-yü* | 越 lit. 'surpassing excellent.'

*chü-lüi* 出類 lit. 'to stand out from his class.'

*sai-kuo* 賽過 lit. 'to excel and overpass.'

*sai-shíng* | 勝 lit. 'to excel and conquer.'

*tsüi-kwei* 罪鬼 lit. 'sin's chief,'—'chief of sinners.'

*ō-kwei* 惡頭 | lit. 'wicked head,'—'the most wicked.'

*kai-shí* 盖世 lit. 'cover age,'—'the most eminent of his age.'

These expressions do not occur in common conversation, but are used with elegance in literary composition.

335. The measure of a thing, as regards *number*, is denoted by the numeral being placed before the noun, with the proper appositive between them, or by placing the numeral and the appositive after the noun, thus *sān-pí-má* or *má sān-pí* is 'three horses,' *sé-ché-ch'uén* or *ch'uén-sé-ché* 'four ships,' *yí-kien kù-kuái t'i sz-teíng* 'a strange affair,' and when it refers to *quantity* it is expressed by the numeral and some special word denoting the measure of quantity, and these are placed after the noun to which they apply (cf. 287): e. g.—

*sān-sz-kó-jìn yin-liaù sān-wù-peí-tsíù* 'three or four men drank from three to five cups of wine.'

*ngò yaú maí i-cháng sān-t'aú* 'I wish to buy three suits of clothes.'

*tiú-pí<sup>a</sup> sān-niên, yí-tān t'ung-lí<sup>b</sup>*, 'separated for three years, on a sudden we are united.' (Prov. and Epistolary.)

336. The following examples will show how numbers are constituted and modified:—

*sān-sz-kó* 'three or four;' *shí sz-wù kó* 'fourteen or fifteen;'

*wù-lü-shí kó* 'fifty or sixty;' *lü tsí ts'iēn* 'six or seven thousand;'

*tsí pă mán* 'seventy or eighty thousand.'

337. It should be noted that a *point* of time is placed first generally, but not before the subject of the sentence, and especially if this be a pronoun; and that *duration* of time is placed after the expression to which it belongs: e. g.—

*ngò tsó-t'iēn t'u-shü liàu* 'I read yesterday.'

*t'a t'u-shü sān-t'iēn* 'he has read for three days.'

<sup>a</sup> 丟別

<sup>b</sup> 旦同列

*nì ts'iēn-jì pǔ lāi* 'you did not come the day before yesterday.'  
*ts'iēn-sān-t'iēn t'ā pǔ-shí ché-yáng* 'three days ago he was not so.'

*ts'iēn-sān-t'iēn t'ā pǔ k'í-fán* 'three days ago he would not eat.'  
*t'ā pǔ k'í-fán yìu sá-t'iēn* 'he has not eaten any thing for four days.'  
*ts'iēn-sān-t'iēn t'ā sá-liaù* 'he died three days ago.'  
*t'ā sá-liaù sān-t'iēn* 'he has been dead three days.'

338. The measures of *length* or *breadth*, *weight* or *quantity* of any kind are put after the verb :—

*kó-tsé p'ái-ch'ü shí lì liaù* 'the robber ran ten *li*\*.' (2826, 1919.)

*ché yǐ-tiāu-hó k'wān-tí yǐ-lí-lú* 'this river is one *li* wide.'

*ní lai-tí-ch'í yǐ-tièn-ch'ung* 'you came late by an hour.'

*ché-yǐ-tsó-t'ā kai-tí shí cháng* 'this pagoda is ten *cháng*\* high.' (2529.)

339. Many measures of *time*, *space*, *weight*, &c., are used as appositives, and then stand in the place of the appositive, between the numeral and the noun : e. g.—

*lù tsí meù t'iēn* 'a six or seven acre field.' (1710.)

*yǐ tān mǐ* 'a pecul of rice.' (2559.)

*wù t'iēn shí-heú* 'a period of five days.' (584.)

*t'ā k'í-liaù sān-wán-fán* 'he has eaten three bowls of rice.' (五碗)

See Appendix for the tables of times, weights, and measures.

340. The syntax of proper names and their relative positions may here be noticed, and the student may refer to Art. 121 for the same subject.

The name of an individual consists of his *sing*, the name of his family (*gens*), which is commonly but one syllable, and is placed first; and then follows his *míng* (*cognomen*), which is generally dissyllabic : e. g. in

*T'ang Hiò-hiun*, *T'ang* is the name for the whole *gens*, and *Hiò-hiun*, the name (*cognomen*) for the individual of that *gens*.

Sometimes in books the word *shí* 家, 'family,' is added after the *sing*, but only when the *míng* is omitted. In asking a person's name we should always enquire what his *sing* is, and then address him by that name with the appropriate addition of *siēn-sāng* or *siāng-kóng*, &c.: e. g.—

*Siēn-sāng, kai sing à?* 'Sir, your eminent name?'

*siàu sing Li* 'my insignificant name is Lee.'

*Li siēn-sāng k'ò hau má?* 'How do you do Mr. Lee?'

No distinction is made by the Chinese between the name of the clan (*gens*) and the name of the family (*familia*), but the name of the whole *gens* is attributed to each individual. It will be seen that the Chinese and the Roman order of announcing the names is similar; first the *nomen*, then the *cognomen*; first the *sing*, then the *míng*. In his writings the author uses his *míng* by way of humility, but in addressing any one worthy of respect the *sing* is invariably used. The *tsé* 該 or 'title' is taken by every youth of education

\* A *li* = 1897 $\frac{1}{2}$  feet English, or 27 $\frac{1}{2}$  *li* = 10 miles English; and a *cháng* = 10 *ch'ü*, or 141 inches English.

on attaining his majority. In writing this follows the other two names. In addition to these there is a name given to honour the dead, this is called the *huái* 豉 (‘to respect’); and if it be in honour of a great man, or of an emperor, the expression is *miaú-háu* 廟號 ‘temple designation,’ because the memorials of such persons are preserved in the temple of ancestors, like the images of the Roman ancestors in the *atrium*\*.

341. All the *titles of honour and of office* precede the *síng*, which is used alone in such cases: e. g. *Kin-ch'ái*, *Tá-chin*, *Píng-pú Sháng-shü*, *Liáng-Hù Tsàng-tü*, *Lín*, i. e. lit. ‘Imperial Commissioner, Minister of State, a President of the Board of War, and Governor of the Two-Hu (‘lake’) Provinces,—*Lin*:’ (cf. the notes upon the Chinese text in page 23 of the Chrestomathy.) This rule does not however hold good with respect to the terms *siēn-sāng* ‘teacher,’ *siāng-küng* ‘Sir,’ and such expressions of civility; these invariably follow the *síng*.

342. The names of places in China are all significant, although, as with European local names, the meaning is seldom thought of: e. g. *Kiáng-éi* ‘the river’s west,’ *Hù-nán* ‘the lake’s south,’ are names of provinces. But the names of foreign places and persons are given in a changed form, according as the Chinese are able to pronounce them †: e. g. *Ying-ká-li* for ‘England,’ *Fá-lan-si* for ‘France,’ *Ngo-lo-sz* for ‘Russia,’ *Lqn-tqñ* for ‘London.’ ‘Alexander’ would be *A-lá-shan-ta-qr* in Chinese; ‘Elgin,’ *E-qr-kin*. But foreigners in China generally choose a Chinese family name (*síng*), which is like the first open syllable of their own surname, and they adopt this for their surname: e. g. ‘Mr. Hobson’ might use *Ho*; ‘Mr. Cave,’ *Ka* or *Kai*; ‘Mr. Brown,’ *Lau* or *Lo*.

343. The names of *cities* and *towns* are simply the names of the provinces or districts of which they are the chief places: e. g. *Shún-t'ién-fù*, i. e. ‘chief place of the department of *Shún-t'ién* is Peking.’ The word *Pè-king* means the ‘northern capital,’ just as *Nán-king* means the ‘southern capital.’ *Kwàng-cheú-fù*, i. e. ‘chief place of the department of *Kwàng-cheú* is Canton,’ a word which is a corruption of *Kwàng-tüng*, written by the Portuguese in former times *Can-ton*.

344. The names of *countries*, *islands*, *rivers*, *mountains*, are followed by the words *kwō*<sup>a</sup> ‘kingdom;’ *t'aù*<sup>b</sup> or *cheū*<sup>c</sup> or *sü*<sup>d</sup> ‘island;’ *kiāng*<sup>e</sup> or *hō*<sup>f</sup> ‘river;’ *shān*<sup>g</sup> or *líng*<sup>h</sup> ‘mountain or peak:’ e. g. *Jí-pqñ kwō* ‘Japan,’ *Ying-ká-li-kwō* or *Ying-kwō* or *Tá-ying-kwō* ‘England,’ put for ‘Great

\* M. Bazin says, in his *Grammaire Mandarine*, p. 2, that there are two thousand three hundred different family names given in the “Universal Biography.” This is a large Chinese work called the *Shi-sing-pü*, i. e. ‘Records of families,’ a copy of which is preserved in the Royal Asiatic Society’s Library.

† This is similar to the French pronunciation of foreign words: e. g. *Grenvile* for *Greenwich*.

<sup>a</sup> 國    <sup>b</sup> 島    <sup>c</sup> 州    <sup>d</sup> 峴    <sup>e</sup> 江    <sup>f</sup> 河    <sup>g</sup> 山    <sup>h</sup> 嶺

Britain; 'Kiau-i-cheū commonly called 'Green Island' (near Hongkong); *Tang-lung-cheū*, i. e. 'Kellet's Island;' *Chü-nü* 'Bamboo Island,' *Hē-shān* 'Black mountain;' *Met-king* 'Plum-peak or ridge' (to the north of Canton).

345. The construction of *pronouns* now claims our attention. In their isolated state, without the addition of any grammatical particle, their position alone will show the case to which they belong: e. g. in *tā t'ung-ni yaú k'ú*, 'he wants to go with you,' the pronoun *tā* must be in the nominative case, and the pronoun *ni* in the accusative after *t'ung*:

*tā pü hwan-hi ni* 'he does not like you:' *tā* is nom.; *ni*, acc.

346. The *personal pronoun* is frequently omitted in Chinese: when it is expressed its position shows the case in which it must be construed; if before the verb, it will almost always be in the nominative case; if after the verb, in the accusative. The words used for the pronoun of the first person vary according to the style of the composition in which they occur. Some of these distinctions will be seen by referring to Arts. 164, 165, and 179, where the characters will be found.

*ngò yaú ni t'ung-ngò k'ú* 'I want you to go with me.'

*pü yaú t'ung-ni k'ú* 'I will not go with you.'

*ni tā ngò, pü-hau* 'you strike me and do wrong,' or 'in striking me, you do wrong.'

In the books the student may expect to find the pronoun occasionally placed before the verb as the object of the verb, not the subject; e. g. in the Lun-yu of Confucius—

*pü ngù chī 不吾知* lit. 'not me know,' 'when I am unrecognised.'

*ngò shui k'i 我誰欺* lit. 'I whom insult,' 'whomsoever I insult.'

347. The nature of the expression enables the Chinese sometimes to dispense with the pronoun; e. g.—

*kau sing á?* 'Your great name Sir?'

*kiù wén tāi-hiüng* 'I have long heard of you Sir.'

*kí sz yí-hwüi* 'I have ardently desired a meeting with you;' v. *Haú-k'íü-chuén* (1), p. 8. h. 20 and 28.

348. The designation of the person is frequently used for the personal pronoun:—

*Li siēn-sāng k'ò haú mǎ?* 'Are you well, Mr. Lee?' (v. Art. 340.)

*chü-küng tsie sū pí chī* 'My lord you should avoid him;' v. *Sān-kwō-chí* (4), p. 20. d. 13.

*k'èn-k'íü tā-yé ché kó gān-tiēn* 'I beg of your excellency to grant me this favour;' v. Dialogues &c. (1), p. 27. b. 1.

*wai-shāng fú t'ai-jin tāi tsien, fil - ki chui-kú pàn-shāng*

**外商赴太人臺前伏祈垂顧本商**

'I, the foreign merchant, hasten to your excellency's tribunal, and humbly beg you to bestow a glance on me, a merchant.'

*shiau-ti tsé-jí tsin-yé* 'I (lit. 'younger brother') yesterday proceeded to wait upon you;' v. *Haú-k'íü-chuén* (1), p. 8. d. 13.

349. As the Chinese have no possessive pronoun in form, they use constantly the personal pronouns with the particle *ti* 𠩎 attached to them, and this is equivalent to the genitive case, which answers the purpose for which the possessive pronoun is commonly used: e. g. *nì-ti fú-mù* 'your parents'; *t'a-ti hiung-ti* 'his brother'; *ngò-ti fáng-ü* 'my house.'

350. In questions and commands or invitations the pronouns are frequently omitted: e. g.—

*tsing-tsó* 'pray be seated'; *yaú shimmö*? 'what do you want?'  
*yaú chü fán* 'I want my dinner'; *pü pi tō-lü* 'do not be extreme in etiquette.'  
*yaú ngò tsó shimmö*? 'what do you wish me to do?'

351. The reflexive pronoun *tsé-kì* regularly follows the personal pronouns, but it is often used alone when the other pronoun is understood: e. g.—

*ngò tsé-kì pü-k'ang k'ü* 'I for my part will not go.'  
*nì tsé-kì shuo-lau-hau ché-kó* 'you said that yourself.'  
*t'a tsé-kì pi huān-hí* 'he himself is not pleased.'

But other words are used for the reflexive pronoun, such as *shin* 'body,' &c.

352. The demonstrative pronouns follow the same rules as the personal pronouns, but the syntax of the *relative* pronoun, or rather of the demonstrative used for the relative, will require further elucidation: e. g.—

*nà tà ngò ti* 'the man who struck me.'  
*ngò sò shuo ti* 'what I said.'  
*nì sò tū ti shü* 'the book, which you are reading.'  
*yì pü ts'üng chè, chàn-chü*, 'if there are any who will not follow, cut them down;' v. *Sân-kwö-chí* (3), p. 19. b. 15.  
*shün-ngò chè, säng; yì ngò chè, sz*, 'those who obey me, shall live; those who oppose me, shall die;' v. *Sân-kwö-chí* (3), p. 19. i. 11.  
*gai-fú-mù-chè* 'those who love their parents;' v. the Arts. on the particles *chè* 者 and *sò* 所.

353. Sometimes there is no sign for the relative, but the context shows that the words must be construed with a relative pronoun in English: e. g.—  
*tsé-sháng yí-jin t'uí-gān* 'one man, of those who were sitting, pushed the table;' v. *Sân-kwö-chí* (3), p. 19. g. 7.

354. The use of the *shui*, 'who,' and *shimmö*, 'what,' for *any body* and *any thing* may here be exemplified: thus, a master speaking to his servant might say, *laí ti shí shui?* 'who is that come?' the servant might reply, *mü yì shui laí* 'there is not any one come.' *Nì yaú shimmö, ngò tsíú tsó shimmö*, 'If you want any thing, then I will do it (any thing);' v. Mandarin Phrases, p. 27. d. 6.

355. The characters in Art. 174 are further illustrated by the following examples:—

- mèu-jin kai-sū-liaù ngò* ‘a certain man told me.’ Chrest. p. 28. a. 20.  
*nì yìu kà-tō yìn-tsien?* ‘how much money have you?’  
*ngò mū yìu shímmō* ‘I have not any.’  
*ché-kì-t'iēn hia-yù-liaù* ‘it has rained for some days.’  
*lǐng jǐ tsai i* ‘another day again consult;’ v. *Sān-kwō-chī* (4), p. 20. b. 18.  
*pǔ yaú hai pí-jin* ‘do not injure others.’  
*nì k'ò-i pí-yáng tsó* ‘you may do it another way.’  
*pí-yáng mū yìu* ‘there is no other kind.’  
*sú-pé jin mà* ‘several hundred men and horses;’ v. *Sān-kwō-chī* (2), p. 18. d. 4.  
*mei-jí k'ò tū* ‘you may read every day.’  
*mù-yìu yǐ-siē* ‘I have not even a little (or a few).’  
*kō-jin yìu yìn-tsien tō* ‘each man has much money.’

356. The forms for *whoever*, &c., given in Art. 175, need further exemplification. A few examples of their uses may be given here, and an exercise upon them will be found in the third part of this work.

- nì sui-pién shiō* ‘say whatever you like.’  
*pǔ-kwān shímmō jin kiàng* ‘whoever speaks.’  
*pǔ-k'ü hō jin shiō tsé* ‘no matter who says this.’  
*pǔ-k'ü tō-shau yìn-ts'iēn* ‘whatever quantity of money,’ or ‘no matter how much money.’  
*jin pǔ-k'ü taú nà-lì* ‘wherever a man goes,’  
*tū yaú kiàng lì-sing* ‘he ought to speak common sense.’

Some of the forms used in the books are occasionally employed in the higher colloquial style.

- pǔ-lín hō shi* 不論何時 ‘whenever.’  
*mei yǐ nién 每一念* ‘whenever I think.’  
*ngò mei-tsé taú tā nà-lì k'ü, kí ngò sūng-lì* ‘every time I go to his place, he gives me presents.’  
*sui yú, chě ch'aū 隨遇輒抄* ‘whenever I met with any, I at once copied them.’

*Sui*, lit. ‘to follow,’ conveys the signification of ‘as often as, according to, in consequence of:’ cf. *sequence* from *sequor*, Germ. *Folge*, *folgend* from *folgen*, *yú* ‘to meet with.’ The other words which mean *to follow*, *to use*, *to take*, *to meet with*, correspond with the usages of Greek words: cf. ἀκολούθως ‘in accordance with,’ δ τυχάν = Lat. *quisvis*, and the use of χράμενος, ἔχων, φέρων, λαβών. See *Y*, *yóng* 用, *yìu* 有, *nā* 拿, *pà* 把. Cf. also *ts'üng* 徒 and *sü* 率: ‘to accord with, to cause to follow, to lead,’ in the phrase *tá-sü* ‘generally, on an average.’

357. The expressions *tā-fān* and *fān* alone, *tā-kāi*, *yī-tsūng* for the *whole*, often convey the sense of *whoever*, *whatever*, &c., especially when followed by *sō* (cf. Art. 176): e. g.—

*tā-fān sō shuō tǐ* ‘whatever is said.’

*fān yìu t'iēn-hiá chī kuō* ‘every country of the world,’ or, if in a dependent sentence, ‘whatever country of the world.’

*yī-tsūng tǐ tsūi tū kwēi yū kaū-gaū* ‘all sin is reducible to pride,’ i. e. ‘whatever sin, or every sin which is committed.’ cf. *nār*, for *any one*.

358. It has already been remarked that the designation of the person is put for the personal pronoun (v. Art. 348). The use of the title and the various substitutes for the pronouns may now be exemplified. The characters are given in Arts. 179—185.

#### Examples.

*siāu-tí tōo-jí tsín yé* ‘I yesterday proceeded to wait upon you,’ v. *Haú-k'iú-chuēn* (1), p. 8. d. 13.

*siāu-tí yí pǔ-jin yēn-k'ú* ‘I cannot bring myself to speak of going,’ v. *Haú-k'iú-chuēn* (1), p. 9. a. 26.

*ché shí mǐng-k'i siāu tí* ‘this is plainly to insult me,’ v. *Haú-k'iú-chuēn* (1), p. 10. o. 11.

*yū-tí meū-meū-tsé tqn* ‘your humble servant so-and-so bows,’ v. Epistolary style, p. 32. o. 19.

*pàn tāng líng kiaú* ‘I ought to receive your commands,’ v. *Haú-k'iú-chuēn* (1), p. 8. k. 6.

*chīn siēn-chaū sī-tú . . .* ‘*I* (lit. ‘your subject’) am the Minister of Instruction of the late dynasty’s . . .,’ v. *Sān-kuō-chí* (1), p. 27. l. 18.

*síng-shín mǐng-shūi*, lit. ‘surname what, name who?’

*sháng-síng kaū mǐng*, lit. ‘superior surname, exalted name?’

*kai-mǐng yá-haú*, lit. ‘exalted name, elegant designation?’

These expressions are all equivalent to, ‘Will you favour me with your name?’ \*

*wí sī<sup>a</sup> kwēi-pù<sup>b</sup>*, lit. ‘not yet acquainted with *your* honourable position.’

This is used by classmen when unknown to each other. *Pù*, lit. ‘a place for planting trees’ (2084), is elegantly used for *place* or *position* in the list of prizemen, for which *fù*<sup>c</sup>, ‘eminent,’ is used; e. g.—

*t'aī-fù hō mǐng*=‘*Pray* what is your name Sir?’

The following is employed by ordinary scholars or passmen:

*wí wén tsān-haú*, lit. ‘not yet heard of *your* honourable designation.’

And this by merchants and others for ‘I have not the pleasure of knowing you?’

*wí-chī tsū-hiá*, lit. ‘not yet know *you* Sir.’

\* See Bridgman’s translation of Premare’s *Notitia Linguae Sinicæ*, p. 143.



*ts'iēn māng-jū kīn pí-yì shí* 'when on a former occasion you condescended to come to my poor place;' v. *Hai-k'ü-chuén* (1), p. 8. i. 2.

*kwei-kwō suí tsái chung-yáng qí wán tī wái* 'although your honourable kingdom is in the great ocean above two myriads of miles away;' v. Official papers, Lin's letter, p. 23. d. 11.

*yǐu kí weí líng-lóng* 'there are how many of your sons?' v. Dialogues &c. (2), p. 28. j. 10.

359. Many other designations of persons are used for the personal pronouns. The signification and use of each will be indicated in the Dictionary. (Part IV.) Some are more commonly used than others; each province and place has its own peculiar words of this kind; and the language of etiquette, the rank of the persons speaking, and various other conditions determine the particular epithet to be employed. The following dialogue may exemplify this:

Q. *Líng-toān hau-mō?* 'Is your respected father well?'

A. *Kiā-fú hō,* lit. 'the paterfamilias is well;' v. Dialogues, Chrest. p. 30. l. 5.

Q. *Yiù kí-weí kwei-nú?* 'How many young ladies (for daughters) have you?'

A. *Yiù sān-kó kū-niáng* 'I have three girls' (for daughters); v. Dialogues, Chrest. p. 28. j. 15.

The following may be noticed here as they were omitted above:

*hán-kíng 寒 帚*, lit. 'cold-thorn,' is used for *my wife*: (cf. Chr. 9. j. 19.)

*xiāo-kiuēn 小 犬*, lit. 'little dog,' for *my son*.

*xiāo-t'u 小 徒*, lit. 'small scholar,' for *I, your pupil*.

*ts'au-tee 草 字*, lit. 'grass title,' for *my name*.

*jin-hiüng 仁 兄*, lit. 'benevolent elder brother,' for *you, Sir*.

*lau-shin 老 身*, lit. 'old body,' for *I*, used by old women in the novels.

360. In treating of the modifications which the verb undergoes, we may begin by considering those simple verbs which stand between the subject and predicate of a sentence to express that the subject *is, has, becomes, makes, exists in or happens to be* something. They are commonly called *substantive verbs*, because they express the reality or the assumed reality of the predication. But this reality may exist under various conditions or modes of existence, for example: 'Victoria *is* (by nature) a woman, she *has* a crown, she *becomes* a queen, she *makes* a good queen, she *exists in* her palace, and she *is* (but not by nature) an accomplished lady.' Some languages express more definitely than others these distinctions. In Chinese they are each marked by a separate word, and the syntax of these may be here noticed in addition to the remarks given in Arts. 216—222.

361. The substantive verbs may be arranged thus:

1. *shí* 是 'to be, is, was,' that is a *being by nature*, or at least *apparently so being*. The verb *hī* 係, 'is,' is used in the Canton dialect for *shí*, and in the books in this sense, and in a manner similar to the use of *nài* 在, which is also employed occasionally where we might expect to find *shí*.
2. *yìu* 有 'to have,' which implies the *possession* of some object or quality by the subject. Instead of saying, 'he is rich,' the Chinese would say, 'he has wealth.'
3. *wei* 成 'to become,' which indicates that the subject was not naturally such as the predicate asserts, but that it *was made* or *became* such. 'He was king,' would be, 'he became king.'
4. *tsai* 在 'to exist in.' This refers especially to the *location* of the subject. Instead of saying, 'the master is at home,' the Chinese would say, 'the master is in the house.'
5. *tsō* 做 'to do' or *tsō* 作 'to make,' which both stand as the verb *to be* in the sense of *makes*, *acts as*, or *means*. When we say, 'that man is a good magistrate,' the Chinese idiom would require, 'that man makes (or acts as) a good magistrate.' The character *tāng* 憶, 'to bear,' is used in a similar way: cf. *Hsin-tsing-lü* [I. 1 and 2]. *Kian* 'to call,' *suan* 'to reckon,' *sāng* 'to be born,' all stand in the same category with this; see the examples below.
6. *nai* 在 'to wit, it may be,' which often takes the place of *shí* (1), but it seems to differ in this, that it is most correctly used in sentences where the predicate is not so positive an assertion as in those in which *shí* is used. It occurs also for *yìu* (2) in the *kù-wqn*, when that character would signify 'there is, there happens to be.'

It must be observed that all these verbs partake more or less of the nature of the demonstrative pronouns, especially *shí*, *tāng*, and *nai*, which are commonly used as such in the literary style of composition \*. *Shí* and *nai*, *wei* and *tsō* (*tsō*, *tāng*, &c.) form pairs; *wei* and *nai* are more common in books than in the colloquial style.

362. These substantive verbs come invariably between the subject and

\* This curious fact, that the demonstrative pronoun and the substantive verb are of cognate origin is clearly shown in Chinese, but it seems to exist in almost all languages. Cf. the pron. *is* and the verb *esse* in Latin; and see Becker's *Organism der Sprache*, p. 223, where he says: "Wenn man die Lautverhältnisse des Aussagewortes und die ganze Art seines syntaktischen Verhaltens in den bekannten Sprachen näher betrachtet; so kann man kaum mehr bezweifeln, dass das Aussagewort, wie das Pronom, ein *ursprüngliches* Formwort, und mit dem Pronom *ursprünglich* sehr nahe verwandt ist."

predicate in a sentence, and not at the end of the clause or at the beginning unless the subject or the predicate be omitted: e. g.—

*ché-kó shí lǎo-jīn-kiā* ‘this is an old man.’

*yì yǐ cháng-kau* ‘it is one foot high.’

*tè-jīn yìu tā-tàn* ‘this man is brave.’

*tiè-tí yìu hū-tō yé-shéu* ‘there are many wild beasts about here.’

*wéi chéung sò sín* ‘he was believed of all,’ lit. ‘whom all believed.’ (B.)

*t'ā tsán<sup>a</sup> ngò wei shén-jin* ‘he praised me, as being a virtuous man.’ (B.)

*zé tsái mǔ tē-iēn* ‘the business is before your eyes.’

*hiō kuān-huá, yaú tsó kuān-fú*, ‘learn the mandarin dialect, in order to act as a mandarin.’

*ngò tsó Chī-hiēn<sup>b</sup>, nì tāng-pīng*, ‘I am the Chi-hien, and you are a soldier.’

*t'ā naì híá-chē* ‘he then was dismounting from the carriage,’ i. e. ‘it so happened that &c.’

*wù naì wáng tǐ, Chīn-liú Wáng yè*, ‘I am the prince's brother, Chin-liu, the prince.’ (17. l. 3.)

*huān pǔ chī-taú shímmò kiaū<sup>c</sup> yìu-fū-kí tǐ jìn* ‘I do not yet know what is a happy man.’

*ché-kó pǔ suān<sup>d</sup> chān-t'iēn* ‘this is not spring weather.’ (29. n. 7.)

*shéu hí sing Lí* ‘the chief is surnamed Li.’

363. The negation and intensification of these verbs is effected by placing the negative and intensive particles before each respectively. But it will be necessary to show which particles accompany the different verbs by giving a few examples of the usage in each case.

The verb *shí* 是, ‘to be,’ takes *pǔ* 不, ‘not,’ before it to form the negative, and also the antithetical word *fī* 非, ‘not to be,’ occasionally in the same sense; e. g. *pǔ shí ché-yáng* ‘it is not so.’

*kó tsīang-kiūn pǔ-shí tā-wán tǐ* ‘that general is not brave.’

*fī* before *shí*, to negative it, is an idiom which belongs to the book-style.

*fī-shí* 非 是 or *shí-fī* is a phrase which means ‘true and false.’

364. The modification of this verb, as far as regards the intensification of its meaning, is effected by means of such words as *yíu* 又 ‘again,’ *yè* 也 ‘also,’ *pién* 便 ‘then,’ *tsiú* 就 ‘then,’ *tsí* 卽 ‘then,’ *chě* 只 ‘only,’ and other particles of similar meaning: e. g.—

*t'ā yíu shí pǔ haù* ‘he is still bad.’

*tsí shí tsīn-hiūng* ‘he is forsooth my own brother.’

*yè-shí nì sò shuo tǐ* ‘it is just what you said.’

*pién-shí Tí Chūng-yú* ‘I am indeed Tí Chung-yú.’ cf. Chrest 11. e. 16.

<sup>a</sup> 讀

<sup>b</sup> 知 縣

<sup>c</sup> 叻

<sup>d</sup> 算

*tsiú-shí tā-jí Huáng-kung tī* ‘it is the very same who broke into the Imperial palace.’ cf. Chrest. 10. d. 14.

*yì-t'ēi tsiú-shí t'ái-yáng* ‘jí-t'ēi is the same as t'ái-yáng (the sun).’ [I. 57.]  
*tán ché-shí tséng-shín &c.* ‘but it is just this, that in early morning &c.:’ cf. Chrest. 9. c. 11.

365. The verb *yìu* 有, ‘to have,’ takes the place of the substantive verb, when the notion of the attribution is *accidental* or *acquired*, or at least to be considered as such: e. g. *t'ā yìu píng* ‘he is sick,’ which is an abnormal state; the regular phrase is *t'ā sōng-píng-liàu* 他生病了, lit. ‘he has produced disease.’ *T'ā yìu ts'iēn* ‘he is rich,’ lit. ‘he has money,’ which is an attribute acquired. Instead of saying, ‘what is your plan,’ the Chinese would say, ‘you have what plan,’ *nì yìu shímmō fā-tsè*. This verb *yìu* is the common word for ‘there is’ at the beginning of a sentence: e. g. *yìu yí ché-b'yáng-ah'uēn tāu-liàu* ‘a foreign vessel is arrived,’ or ‘there is a foreign vessel arrived;’ but before numerals it means *ago*, as the Fr. *il y a*.

Further examples to illustrate the use of *yìu*.

*kō-chú kō-tí yìu chéng-king jin* ‘every where there are upright men.’

*ts'iēn-jí yìu k'ē-jin lai paí* ‘the day before yesterday there was a gentleman (lit. ‘guest’) who came to make a call.’

*ché-kó yìu shímmō fān-pí* ‘what difference is there in this?’

*yìu shéng-jin, yìu kweí-shín*, ‘there are saints, and there are spirits.’ [I. 2.]

This verb is used also as an auxiliary to form the past tense with *have*: e. g.—  
*yìu tǔ-kwó-liàu* ‘I have read it.’ *yìu sié-kwó-liàu* ‘I have written it.’

366. There is a special negative for *yìu*, the opposite of it, *mū* 沒 ‘to be without,’ just as *fī*, ‘not to be,’ is used as the negative of *shí* ‘to be:’ e. g.—

*k'ān-pū-ch'ū-lai*, *mū-yìu kwāng-liàng* d, ‘I cannot see, there is no light.’  
*ché-kó ch'ā mū-yìu yēn-sī* e ‘this tea has no colour,’ or ‘there is no colour in this tea.’

*nì shuō tsō liàu, mū-yìu shímmō kuān-hi* f, ‘if you make a mistake, it will not be of any consequence.’

*lāu-t'iēn-yē mū-yìu pū-pau-yiúg tī* ‘heaven will not be wanting in protecting him.’ [I. 31.]

*fī* 非 also occurs as the negative of *yìu*: e. g.—

*fī yìu sō k'īd yē* ‘there is nothing else to ask;’ v. *Haú-k'īd-chuéñ*, Chrest. 8. o. 30.

---

<sup>a</sup> 法子	<sup>b</sup> 洋	<sup>c</sup> 分別	<sup>d</sup> 光亮
<sup>e</sup> 顏色	<sup>f</sup> 關係	<sup>g</sup> 保佑	

---

It will be seen in the Arts. on the forms of interrogation that *mù-yìù* at the close of a sentence often means, 'or not?' And this compound verb *mù-yìù* 'there is not, not to have,' also helps to form the perfect tense: e. g.—

*kin-jì mù-yìù fán shí* 'there is no rice to eat to-day.'

*jì-i"eù mù-yìù ch'ü-shān* 'the sun has not arisen.'

367. The modifications of the verb *yìù* 有, 'to have,' are effected by means of the following particles among others: *yè* 也, which means, 'also,' *huán* 還 'moreover,' *tsai* 再 'again,' *yiú* 又 'again,' *tū* 著 'all,' *chē* 只 'only,' *pí-tíng* 必 定 'must, certainly.' And in the style of the classics words of similar meaning are used: e. g. *yì* 亦 for *yè* 也, *kiai* 皆 for *tū* 著. Examples of these latter will be found under each particle respectively.

*t'ā pǔ sá, ngò tsai-yìù i-kau*, 'if he had not died, I should have been supported.'

*tsai-yìù t'ung-ts'iéñ* 'I have more money;' cf. Fr. *j'ai encore de l'argent.*

*yè yìù fū-kwei tī mō?* 'are there any more rich ones?'

*huán-yìù shímmə kiàng-tí?* 'what more have you to say?'

*lóng-mén pí-tíng-yìù lóng-sin* 'good people always have a good conscience.'

These particles may also precede *mù-yìù*: e. g.—

*tsai-mù-yìù ché-mō waí-tí* 'there never was such a dwarf.'

*yè-mù-yìù ché-kó náng-lí* 'I have not indeed such strength.'

368. The verb *wei* 爲 'to do or make,' as a substantive verb, is used to signify that the subject *holds the office of*, or *becomes* what the predicate expresses: e. g.—

*Ch'ang yè pǔ wei lì* 'but Chang was not polite,' or 'did not perform the salutations;' v. *Haú-k'ü-chuén*, Chrest. 11. f. 6.

*k'i wei jin yè tō-tsai tō-náng* 'this is a man of great talent and ability.'

*shín<sup>b</sup> wei k'i-kwái<sup>c</sup>* 'truly it is wonderful;' *shín* is lit. 'deep.'

*wei jin yí-shí<sup>d</sup> pǔ-tsó són-jín<sup>e</sup> lì-kí tí sá* 'should a man all his life do no injury to others for his own advantage, &c.;' v. 366. for the apodosis.

This verb is most frequently used in the style of the books. It corresponds to *tāng* 當, *tsé* 做, &c., in the style of conversation.

369. The substantive verb *tsai* 在, 'to be in,' comes next. There are a few idiomatic uses of it, but generally the notion of the locality of the subject in the sentence will indicate the case in which it must be used.

*pǔ ch'ü tsai yè pǔ tsai* 'I do not know whether he is there or not.'

*lau-yé tí maú-tsé tsai ché-lí* 'your cap, Sir, is here.'

<sup>a</sup> 委

<sup>b</sup> 深

<sup>c</sup> 怪

<sup>d</sup> 世

<sup>e</sup> 損

*nà tǐ fú-mù tū tsái mò?* 'are your parents alive?' v. Dialogues &c., Chrest. p. 28. i. 13.

*ji, yǔ, sīng-sū tū tsái nà-lì,* 'the sun, moon, and stars are there' (in heaven); cf. *Hsin-tsing-lü*. [I. 10.]

370. The common negative which is used with *tsái* is *pǔ 不* 'not:' e.g.—  
*tā pǔ tsái* 'he is not in' (= *not at home*).

*mù-tsín pǔ tsái shí* 'my mother is not in the world,' for, *is deceased*.

371. The verbs *tsō 作* 'to make,' *tsō 作* 'to do or make,' *tāng 當* 'to bear the office or act the part of,' *kiaū 調* 'to call or be called,' *swàn 算* 'to reckon, to count,' *sāng 生* 'to be born,' are used as substantive verbs, the various accessory notions implied in them being understood. *Kiaū* is followed by *tsō* or *tsō* sometimes, and the two may be translated 'is said to be' or 'is called:' e. g.—

*nà kiaū-tsō shímmō ming?* 'what is your name?' cf. *Hsin-tsing-lü*. [75.]  
*hō-kú tsō tsè t'au-yén?* 'what reason is there for these formal expressions?' cf. *Hau-k'iü-chuén*, Chrest. p. 9. f. 24.

*ná sān-kó tsīang-kiún tāng ná-ts'at* 'took three generals and made them slaves:' cf. also *sāng-ping* 'to be sick,' and *sāng-k'i* 'to be angry.'

These are negated by the usual word *pǔ 不* 'not.'

372. The verb *naì 知* 'to wit, is,' remains to be noticed. It is more common to the books than to the conversation; it sometimes corresponds with *shí*, and sometimes with *yìu*.

*hau shén qí wú-či naì jìn chī chāng-ts'ing* 'to love the good and hate the evil is man's common disposition.'

373. Two of these substantive verbs are often united to strengthen the expression: e. g.—

*yì-hau<sup>a</sup> kià-tsìè<sup>b</sup> shí mǔ-yìu tǐ* 'there is not a particle of fiction in it.' (Prém. Brid. p. 51.)

374. *Shí 是* is often redundant, and *wei 爲* is used at the beginning of a sentence sometimes, where it is hardly wanted, and where some expression for 'if' would seem to be needed. Thus when we say, 'if such a thing were to happen,' the Chinese might say, 'it being so and so:' and the modifying particles are used with the verb; e. g.—

*huán-shí lai-tá-jin shuo-té t'ung-kw'ai* 'of a truth, the old gentleman speaks very shrewdly.' Chrest. 9. m. 1.

*shí tā pǔ shí hau jin* 'he is not a good man.'

375. In simple sentences, in which the predicate is the natural attribute of the subject, the substantive verb is generally understood: e. g.—

<sup>a</sup> 一 毫

<sup>b</sup> 假 借

*nà-kó yún-ts'āi<sup>a</sup> kuū* 'those clouds are high.' [157.]

*t'iēn yin-hiàu* 'the sky is cloudy.' [147.]

376. When a description of the subject forms the matter of the predicate then *shí* seems invariably to be used: e.g.—

*hū shí hō-hià tī ch'au-k'i, huō-ch'ü-lai-tī shouū*, 'dew is the damp vapour of night changed into water.' [247.]

377. For the expression of tense and mood as regards these substantive verbs very few rules can be given. The ordinary auxiliary particles, which distinguish tense and mood, are not employed with these verbs, but the circumstances of *time* and *manner*, either expressed or understood, define the relations of tense and mood: e.g.—

*wàng-niên ngò shí fú-kwei-tī* 'last year I was rich,' or

*wàng-niên ngò yìu ts'iēn* 'last year I had money.'

*lai-niên ngò tsō fú-kwei-tī* 'this year I shall be rich.'

*tsō-t'iēn t'a pü-tsai* 'yesterday he was not at home.'

*yìu-shí-hou ngò shí yìu tóng-ts'iēn-tī* 'I have been rich,' lit. 'there was a time (when) I was a person who had money.'

378. The *pluperfect* and *future perfect* tenses will be dependent upon some circumstance: thus—

*t'a wí-tsāng lai ché-lī, ngò sāng-píng*, 'before he came here, I had been sick.'  
*ts'iēn-sān-niên ngò tsō sāng-i tsai Ch'ung-kuō* 'three years ago, I was doing business in China.'

*nì míng-t'iēn lai tī t'eu-lī, t'a tsō wáng*, 'before you shall have arrived tomorrow, he will have been made king.'

379. The tenses of the subjunctive mood are expressed by *k'ò-i* 可以 and *k'ò*, and certain particles, such as *jō* 若 'if,' *huō-chè* 或者 'perhaps' (cf. Arts. 263, &c.), followed by the substantive verbs just given: e.g.—

*k'ò-i tsō ché-yáng* 'it may be so.'

*Huâng-tī s̄t-hiàu, huō-chè shí ché-yáng*, 'when the Emperor died, it might perhaps have been so.'

*nì yè-lī m̄gn-wái shūi, k'ò-i sāng-píng*, 'if you sleep out of doors at night, you may be ill.'

*pü yaú k'i ché-kó, K'üng-p'á nì suàn hō-sāng*, 'do not eat this, lest you should be taken for a Buddhist priest.'

380. So much information has already been given upon the formation of the kinds of verbs, in Arts. 189—215, that it remains to notice here only the same in construction, and to point out the *form of the sentence*, which affects the tense or mood of the verb; and the remarks will have reference to the words and forms given on pp. 70—76.

The various modifications of the verbal notion are produced in four ways:  
1. By a change of the tone or the syllable; 2. By the position of the word in

the sentence; 3. By the *juxta-position* of some particle or auxiliary word, or  
4. By the circumstances under which the expression occurs.

The changes of voice, mood, tense, and person in construing a Chinese verb frequently leave the word unchanged; the conditions under which it is uttered being a sufficient guide to the limitation of its meaning. Adverbial expressions of time, and indeed a whole clause in which a certain time is indicated, force the construing of the simple verb into particular moods and tenses; while the subject of the verb (often understood) shows the person which must be construed with the verb unchanged.

381. By a change in tone, the *voice* or kind of the verb may be altered,—an *active* verb may become *passive*, a *transitive* verb may become *neuter* or *causative*: e. g.—

 *wéi* 'to make, to do' (trans. v.), changes into *wéi* 'to be made, to be considered as' (pass. v.).

 *chén* 'to seize upon' (trans. v.) becomes *chēn* 'to divine' (neut. v.).

 *háng* 'to baste, to beat' (trans. v.), becomes *híng* 'to walk, to act' (neut. v.).

 *tīng* 'tīng' 'to hear' (trans. v.) becomes *tīng* 'to hearken, to obey' (intrans. v.).

382. The position of the verb in the sentence may determine its relation to the other parts of the same, according to the following general rules:

1. A verb standing alone or as the first word in a clause is commonly in the imperative mood; e. g. *lái ché-lí* 'come here!' *tsing-tsó* 'please to sit:' or it is intended to express the general notion of the verb, which is about to be spoken of, and is consequently the subject of the sentence; e. g.—

*ti-shū shí shí-fān yaú-kín-tí* 'to study is a very important thing,'

*tīng-míng shí ní tí pān-fān* 'to obey is your duty.'

or the verb belongs to an absolute clause,—the expression of some circumstance connected with the principal clause; e. g.—

*taú tsé-jí* 'having arrived at the next day,' = *when the next day had come*;  
cf. *Háu-kíü-chuén*, Chrest. p. 8. a. 10.

2. A verb between two nouns belongs to the former as its subject, and to the latter as its object (cf. Arts. 291, 292, and 296); or the first noun being put for an adverbial expression of time or place, the verb stands with the subject understood in the present or past tense, according as the other conditions of the clause will allow; e. g.—

*yé, pí yaú híng-lú*, 'in the night do not travel;' the fuller colloquial form is  
*yé-lí* 'in the night.'

*Pé-king, tséù pí hái*, 'in Peking it is bad walking.'

*ji-jí kí-fán liáng-tsé* 'every day he eats twice.'

3. One verb following another directly or indirectly, without a particle being between, must be considered as expressing a *purpose* or a *result*: e. g.—

*tā lat, kān, 'he is come to look.'*

*ngò hīng lū tō, sāng-píng, 'I walked much and fell sick.'*

In these rules we cannot take cognizance of the auxiliary verbs as such, because they are often attached to the simple verb, and become part of a compound with it.

383. The auxiliary verbs and particles which are used to modify the verbal notion have been given in Arts. 192, 194, 197, and 199. And here it may be remarked, that the verbal notion may be viewed under two aspects: 1st, as expressing the entire and general notion of the verb as an abstract idea, and independent of any positive act; 2ndly, as entering into relation with some real transaction. Two expressions therefore commonly occur, which correspond to this distinction; one, *general*, the other *particular*.

384. Verbs which express a general notion are such as those given in Arts. 200 and 203: e. g.—

(Gen.) *tū-shūl, shí nì-tī pān-fān, 'to study is your duty.'*

(Par.) *tā pū-k'ēng tū Shé-shūl 'he will not learn the Shé-shūl.'*

(Gen.) *kī-fán, shí jīn-jin pī-ting tēb tī, 'to eat, is what all men must do.'*

(Par.) *taú-tī ngò mū-yū skimmo-fán k'ī 'but I have no rice to eat.'*

(Gen.) *nī k'ī-dī tā-suán mō? 'can you calculate?'*

(Par.) *tsú suán ché-kī sú-mū 'then reckon up these numbers.'*

(Gen.) *kiau siau hat-qr, tā-sau, 'call the little boy to sweep.'*

(Par.) *tā saú-hiau ché-kō tī-fáng 'he has swept this place.'*

(Gen.) *tā-fū yī-kō-jin, tā-tī-ing, 'send a man to listen!'*

(Par.) *ngò tī-ing-kien-hiau tā-tī huó 'I have heard what he said.'*

Those compounds with *tā*, 'to strike,' do however frequently keep the *tā* when particular acts are mentioned: e. g.—

*hiō-fáng tā-sau-hiau 'the schoolroom is swept.'*

But with such compounds as *tā-shuōiù*, 'to draw water,' *shuōiù*, 'water,' would be dropped in construction: e. g.—

*ngò yaú nī kī-ngò tā-shuōiù 'I want you to draw water for me.'*

*shuōiù tā-hiau 'the water is drawn,' or tā-hiau 'it is drawn.'*

385. It will be well to show, by a few examples, how each of the auxiliary words affects the principal verb when it is joined with it.

The character *liau* 了, 'to finish,' is very commonly used after verbs, to indicate that the action of the verb is accomplished, and the expression may therefore be construed in one of the perfect tenses or by the perfect participle. The following examples will show its use:

*chē-tē t'ēl-hiau ming-tī 'he only presented his card.' (8. f. 23.)*

*kī-kē tsū-yaú hīng-hiau 'at once I should be on my journey.' (8. k. 18.)*

*chē-kien Shuiü-yüen, hui tsē-liau, tsēn-lat, 'who should they see but Shui-*

*yun, having suddenly walked up, enter.' (9. g. 4.)*

*kān-hiau yiū kān 'having looked, he looks again.' (11. f. 13.)*

*yaú yí-chāng q̄r chì, shì k̄i-siaù-tí -liaù*, lit. ‘wishing to take one cup and then stop, is to have insulted me.’ (11. l. 13)  
*pū kāi lai tsé-kú-liaù*, lit. ‘ought not to come, to have taken notice of me.’ (8. n. 28.) Cf. 10. n. 4. also.

In oblique narration *liaù* must sometimes be construed into the pluperfect tense: e. g.—

‘The attendants announced, that the second son of academician Li (*lai-liaù*) had arrived’ (or ‘to have arrived’). (10. h. 15.)

This character often means ‘has become;’ e. g. *háng-liaù* ‘has become red;’ *pē-liaù* ‘has become white;’ *mēng-pē-liaù* ‘has become clear,’ = *has understood*. Thus an adjective is changed into a verb when followed by *liaù*.

When *liaù* is repeated, the first *liaù* must be taken as the verb ‘to finish,’ and the second as the auxiliary particle to express the perfect tense or the participle. It is however seldom found thus, though Prémare gives one or two examples of it.

*shou-wán-liaù ts'ien* 收完了錢 ‘having received the money.’

*chāng kwó-liaù* 嘗過了 ‘having tasted.’

*Liaù* is very commonly used in the court dialect, and in the mandarin generally; also in the ordinary novels, but seldom in the *Sān-kwó-chī* and the better class of books.

Sometimes the object of the verb is placed between the verb and the auxiliary *liaù* 了: e. g. *k̄i-siaù-tí -liaù* ‘you have insulted me.’

386. The addition of *kwó* 會, ‘to pass over,’ as an auxiliary verb, is very common; it regularly forms the perfect tense when used in this way: e. g.—  
*nì t'ung-té t'ā shuō-kwó-tí* ‘you understood what he said.’ (28. d. 24.)  
*kién-kwó t'ā k̄i-tsé?* ‘you have seen him, how many times?’ (28. g. 10.)

*Liaù* is frequently superadded to *kwó* in the same sense of completing the action of the verb. *Kwó* sometimes enters into the composition of a word, and then it cannot be looked upon as an auxiliary verb, but the verb 了 seems to be used to form the perfect tenses in that case: e. g.—

*ná-kwó-lai* ‘bring over;’ *ná kwó-lai liaù* ‘it is brought over.’

387. The verb *yìu* 有, ‘to have,’ also occurs as an auxiliary verb, like *have* in English, but this use of it is not common in Chinese. When used in this sense, it must stand immediately before the verb to which it belongs: e. g.—

*yìu k̄i-fán* ‘I have eaten rice (i. e. dined).’

*tsóng mū-yìu-k'ān-kién ché-yáng-tí yí-kó-tet* ‘I never yet have seen such a character as this.’ (30. i. 16.)

*hwán mū-yìu-tà sān-hiá* ‘it has not yet struck three o'clock.’ (29. k. 19.)

388. The verb *wán 完*, 'to finish,' is also set after the verb to form the perfect tenses with the other auxiliary verbs and particles: e. g.—

*tā siè-wán ché-yǐ-shéù-shī* 'he has written this ode.'

*Sī-chūn pū tàng tā shuō-wán* 'Sī-chun did not wait until he had done speaking.'

*ngò wí-teāng tsó-wán ché-kó sī-tséng* 'I have not yet finished this business.'

*Kǐ 口已* 'to stop speaking,' *pí 罢* 'to finish,' and some other words have a similar force and usage in the books, where they will present no difficulty.

389. The particle *zì 已*, 'already,' is used as an adjunct to form the *perfect* and *pluperfect* tenses: e. g.—

*zì-fù hiá-jín tsái hiá-chí* 'he had hidden a menial in the lower room.' (8. b. 25.)

*nà Lí kung-taò zì-tséù taú sī-ts'ién* 'this Mr. Li had walked up to the festive board.' (10. h. 29.) *sī-ts'ién* is 'before the mat,' by met. 'feast.'

*híng sūi tséqín qí sīn zì-sì* 形雖存而心已死 'the body indeed may remain, but the soul is departed.'

This word is however more frequently used as a book-particle than in the colloquial idiom. It is used with adjectives like *liaù*, but *prefixed*, and then it signifies *had become*: e. g.—

*t'iēn-si<sup>a</sup> zì-wàn t'ui-píng<sup>b</sup>* 'when the day had become late he withdrew his soldiers.'

And in phrases it often loses its grammatical force, or, to say the least, the value of the word is hidden by the figure *ellipsis*: cf. 9. f. 12.

390. *Kǐ* *既* 'finished, to exhaust,' is employed in a similar way, and is placed before the verb to form the *perfect* and the *pluperfect* tenses, or the *past participle* of the verb, according as the circumstances require each form of translation respectively: e. g.—

*kǐ mǎng ts'í-kú* 'having favoured me with this regard.' (8. o. 4.)

*kǐ Wáng Lí qí-hiüng k'ü-lién sān-shāng* 'having taken with our two friends, Mr. Wang and Mr. Li, three cups in succession.' (11. k. 30.)

*kǐ yaú-híng, hō pū tsáu-k'ü?* 'if you wished to go, why did you not go earlier?' (10. n. 21.)

*kǐ zé t'aí-hiüng, pū zé póng-yíù wei ts'íng*, 'it being thus, Sir, that you make no account of friendship as a motive.' (9. b. 18.)

391. *Tsäng 曾*, 'already done,' stands before the principal verb as an auxiliary to form the *perfect* tenses and participles: e. g.—

*tuù-shāng tsäng-tsó-kuo yí-kó-siaù-siaù* King-kuān 'one of their ancestors had been an insignificant official at the Capital.' (*Hóng-leò-mung*.)

*tsäng-king k'í-ch'ing<sup>c</sup>* 'he has already set out on his journey.'

<sup>a</sup> 天色

<sup>b</sup> 退兵

<sup>c</sup> 起程

392. It must be observed too, that particles such as *tsiú* 𠵼, *pien* 便, *kiò* 𠂇, *tsau* 𠂇, *yin* 因, each of which means 'then,' commonly throws the succeeding verb into the *past* tense, the *past participle* or the *future* tense. They occur naturally in the apodosis of a sentence where the perfect or future tense is often required: e. g.—

*jí-wí-ch'í*, *tsiú k'i-lai*, 'before the sun came out, (then) he arose.' (8. a. 13.)  
*Kwó tsíú súng té* 'Kwo then having invited his guests to sit.' (9. n. 15.)  
*tsau fí paú-yù Kwó kung-tsé* 'then he hastened to inform Mr. Kwo.' (8. c. 11.)  
*yin kién-kién tâ kung-kung* 'then he continuously bowed profoundly.' (8. e. 4.)  
*yin kién shín-ts'ing héú-máu* 'when he saw the deep feeling and generous manner displayed.' (19. e. 15.)

*tsiú-yaú hing-liàu* 'I am about to proceed on my journey.' (8. k. 20.)  
*wàng-wai tsíú-tsoù* 'he went out, being about to depart.'

But in parallel clauses, or those joined with *and* understood, the verb which follows these particles must be construed like the verb in the corresponding clause preceding. And when the protasis is a hypothetical proposition, the verb in the apodosis will be in the *future* tense: e. g.—

393. Several verbs which are placed before the principal verb may be considered as belonging to the class of auxiliaries, since they serve to define the notion of time more clearly. For the *future* tenses and *future participles*, *yaú* 被, *tsiāng-yaú* 將去 |, and *tsiú-yaú* 既去 | are used. The following examples will show how they are employed:

*ngò mìng-t'ién yaú k'í* 'to-morrow I shall go.'  
*lai nièn nì tsíāng-yaú lai* 'next year you will come.'  
*k'i-fán-liàu, tsíú-yaú k'í*, 'having eaten his rice, he was about to go.'

But after *nì*, 'you,' *yaú* would signify *should* or *must*: e. g.—

*nì mìng-t'ién yaú lai* 'to-morrow you must come.'

394. Many words are used to modify the notion expressed by *yaú*, as well as other words employed to mark the future time, and to change the expression so as to mean *must*, *should*, *would*, &c.; as, for example, *pí* 必 'must, certainly;' and adverbs of intensity, with certain verbs of like signification: e.g.—

*t'ā pí-yaú tǔ-shū* 'he must study.'  
*huâng-tí yè yaú sè* 'the emperor must also die.'  
*kiaù-fû shí-tsái yaú-lai* 'the chair-bearer will really come.'  
*nì kuō-jén yaú-k'i-fán* 'you certainly will dine.'  
*siēn-sâng pí-k'àng lai tǔ* 'the teacher will not come to read,' (won't.)

395. The verbs given in Art. 197 will need some further exemplification, as they play an important part in the modification of the verbal notion. We will take each in order. 1st, *ti 得*, 'to obtain,' follows verbs whose signification requires some such supplementary notion to complete their sense: e. g.—

*ngò tûng-té nì-tí shuō-huá* 'I can understand your language.'

as *k'í-i-ti*, *k'í-i-ti*, 'you may go,' where *k'í-i-ti* is redundant, but idiomatic. The negative *pú 不* comes between the verb *tí* and its associate, and denotes that the action of the principal verb does not or cannot take effect; and this is common with all these auxiliary verbs: e. g.—

*ché-yí-t'i-iau-lá kw'ān-pú-tí* 'this road cannot be widened.'

*kó yáng-jin k'í-pú-tí* 'the servant may not go.'

*Tí* also forms, with certain verbs, an expression equivalent to *utinam* in Latin, in wishes, 'would that!' e. g. *hán pú-tí* 'annoyed at not getting,' = 'would that!' but the more common phrase in conversation is *pá-pú-tí* or *pá-pú-tí*, which signify respectively, 'would that I' and 'would that you,' i. e. with one tone it refers to the subject who speaks, with the other, to the object spoken of, or to the person addressed. *Pú-tí* enters into a variety of phrases, as *liau-pú-tí*, 'finish not obtain,' for an intensitive, = *very*; and sometimes for 'it will not suffice': cf. Chrest. 30. a. 21.

396. The verbs *k'í 去* 'to go,' *ch'í 出* 'to go out,' *k'ái 開* 'to open,' and *sán 散* 'to scatter,' have a good deal in common. They express the present or the perfect tenses of the indicative mood;—the imperative mood; or the potential mood, with can as the sign in English: e. g.—

*k'án pú ch'í-lá, mū-yíu kuoāng-liāng*, 'I cannot see, there is no light.'

*t'ā ná-ch'í yí-kweí yáng-tí-ién* 'he took out a dollar.'

*shouüi ts'üng shān-lí líu-ch'í-lá* 'water flows out from the mountains.'

*t'or-ch'í, pú-yáu tóng ch'í-lí*, 'Flee! do not tarry here.'

*ngò pí-k'ái yí kweí mū-t'í* 'I split a log of wood.' (Indic.)

*ná pí-k'ái yí kweí mū-t'í* 'split a log of wood!' (Imper.)

*jō t'ā shèn-moí ná, ll-k'ái t'ā yuén*, 'if he flatters you, keep at a distance.'

*ná-kién mi-sz'a líu-ch'í b lái-liau* 'that secret has come out.'

*ngò pién-yaú ná kí-liau-k'í* 'I am determined you shall drink it:' (now, so pres.) (12. a. 2.)

397. The verb *pá 自已*, 'to cease,' corresponds in force to *liau 竟*, 'to finish,' as an auxiliary verb. But it very commonly has the effect of turning the sentence either into an imperative sentence, or it gives to it a hortative force. The following examples will show both these uses of *pá*:

*Tí kung-tež ch'í pá* 'Mr. Ti having done tea.' (8. j. 20.)

*shwö-pá, yiú waí tséu*, 'having spoken, he again made for the door.' (8. m. 19.)

*siau-tí king-tsíu tséu-pá* 'I am already seated.' (10. i. 15.)

*fáng-sín shwö pá!* 'speak freely!' (27. a. 12.)

*tséu-máñ tí yí-kweí-qr tséu-pá!* 'let us all walk together!' (30. b. 17.)

*ngò-máñ sháng-chéng pá!* 'let us go up into the city!' (28. l. 19.)

*Hó-kí, ná tai ngò kwó hó pá!* 'Friend! carry us over the river!' (28. n. 10.)

Cf. also 28. l. 5. and 27. l. 28.

After a conditional clause, referring to the second person, or after an absolute clause, it will generally give the sense of *may*, or some tense in the *potential* mood, or be construed into the *imperative*: e. g.—

*nì piú yaú tàng, k'ò-d-i k'ú pá* (or *tsiú k'ú-pá*), ‘if you will not wait, then you *may go*.’

*k'i-fán heú, tsíú k'ú pá!* ‘after dinner, then you *may go!*’ (or ‘then go.’) *tàng-yí-tàng ngò ché-yáng tsö pá!* ‘wait a little, I will do it so!’ which would be also, ‘let me do it so.’ (27. k. 5.)

398. The verb *chú* 住 ‘to rest in, to stay,’ partakes of the same nature and grammatical force as the preceding verb. It may be said to attach itself to the verb in almost every mood and tense, to show that the action of its associate, which always precedes it, has taken effect: e. g.—

*Kwo lán-chú taú* ‘Kwo opposed him and said.’ (8. l. 8.)

*Kwo yí-shéù chì-chú taú* ‘Kwo with one hand stopped him and said.’ (8. m. 25.) *chì-té chú-hiá* ‘he stayed there.’ (9. c. 26.)

*i-toéù taú sì-ts'ien chì-chú taú* ‘he had walked in to the banquet and stopped them, saying.’ (10. h. 29.)

*pién li-chú tā-yíng taú* ‘then he arose and answering, said.’ (11. e. 8.) Cf. also (12. c. 1) and (12. f. 1).

In its own proper sense we have *chú* in (10. b. 15) *yìù chú-shéù chì-s* ‘he had the idea of desisting (from drinking).’

399. The verbs *lat* 來 ‘to come,’ *tsìn* 進 ‘to enter,’ and *lóng* 拿 ‘to collect,’ may be classed together as auxiliaries, being allied in meaning and use, and being often united in the same phrase. All three convey the notion of *direction towards* the subject, just as *k'ú* ‘to go,’ *ch'ü* ‘to go out,’ and *k'at* ‘to open,’ express the *direction from* the subject of the sentence. *Lat* precedes *liaù* when it helps to form the perfect tenses of neuter verbs, but when an object comes in between, *liaù* goes with the chief verb, and *lat* is suffixed after the object mentioned: thus—

*nâ liaù tì-tez lat* ‘he took his card.’ (8. b. 10.)

*ngò huán mû-yiù k'i lat* ‘I have not yet arisen.’ (30. o. 18.)

*Tsin* and *lóng* precede *liaù* in the sentence, and come immediately before it: e. g.—

*tsìn-lat* ‘to come in’ (cf. *hineinkommen*), or ‘come in!'

*lóng-lat* ‘to collect together’ (cf. *zusammenhaufen*).

*t'ä t'i-k'i pí lat* ‘he takes up his pencil.’

*t'ä t'i-k'i pí lat liaù* ‘he took up his pencil.’

*hö-lóng nà-kó tün-g-si lat* ‘collect those things.’

*hö-lóng liaù* ‘they are collected.’

The student must learn to distinguish between words which stand as grammatical adjuncts from the same when used as principal verbs: cf. *ngò-fü q'r lat*, *ngò-fü q'r k'ü*, ‘to come fasting,’ ‘to go fasting.’ (9. c. 16.)

Many of these auxiliary verbs form the various tenses, or stand for the prepositions found with the verb in some European languages. The Chinese may be said to correspond with the idiom of the English in this respect. We may say either, 'he offered up tea, or he presented tea.' In colloquial Chinese, 'offered up' is the form of more correct phrase: cf. Chrestomathy.

*yǐ-mièn hién-sháng ch'á lai* 'while they offered up tea.' (8. h. 10.)

400. The verbs *sháng* 上 'to go up' and *k'i* 起 'to arise' are similar in their grammatical use, for they both signify the *beginning* or *raising* of the action of the chief verb; but they do not seem to have any effect in forming the tenses of the verb, although they *assist* in producing the perfect tense sometimes: e. g.—

*tsiù li-k'i shin lai* 'then he arose.' (8. j. 25.)

*yǐ-mièn hién-sháng ch'á lai* 'while they were offering up tea.' (8. h. 10.)

*pǔ tō-shí pei-sháng tsiù lai* 'not long after they prepared and brought up wine.' (9. n. 8.)

*yíú yìu Hwü-tsz tō-huán-k'i-lai-hiai* 'there were also the Turcomans who had rebelled.' Gonç. *Arte China*.

*yīn nā-k'i nā-pei-tsiù lai* 'then he took that cup of wine.' (12. a. 9.)

*kiāu tsó-yíú chén-k'i liàng-chāng* 'he called the attendants to pour out two goblets.' (11. j. 24.)

*K'i* is used sometimes to form the *inceptive* verb, even with a verb of an opposite signification, e. g. with *hiá* 下 'down, to descend,' while *k'i* means 'to arise:' thus—

*hiá-k'i tā-yù* 'it began to rain heavily.'

This is exceptional usage, for the auxiliary is commonly suited to the action of the verb to which it is joined; *hiá* 下 is generally used for a downward movement and *sháng* 上 for an upward movement: e. g.—

*hiá kó-wéi-k'i* 'to play the game of *siege* (a kind of chess).' Chrest. litho. p. 9. c. 4.

*ní tò-sháng tō-shaù* 'how much will you wager?' (lit. 'bet-up,' = Eng. *lay*.)  
(27. g. 9.)

*pǔ . . . . siàng-sháng yǐ siàng*, lit. 'touching . . . . enter upon thinking!'  
(6. m. 22.) = 'with regard to . . . . take a thought!'

401. Many other verbs are used in senses similar to the preceding, and assist in forming the tenses or in conveying the notion of direction implied in the verbs to which they are attached. From the preceding articles the principle involved will be seen; but many additions to the examples may be given by the student as he proceeds in his reading. The following expressions must suffice to exemplify these remarks:

*yēn-hiá 吞下* 'to swallow down,' = coll. *t'ān-hiá 吞* |.

*jí 入* 'to enter' is used for *tsìn 進* 'to enter,' and both are occasionally

used together; e. g. *tsin-jì* 'enter!' *tsin-lai* 'come in!' *tsin-k'ú* 'go in!' and *sháng-tsín-k'ú*, lit. 'ascend-in-go,' for 'go in!' *k'm-sháng-k'ú* 'to pursue after.'

Each of these adjuncts is affixed to some verbs, just as prepositions are to assist in forming compounds in European languages. The student of the Greek will at once perceive the analogy between Chinese and that language on this point, as he will too in many other Chinese forms of construction and usages of words. (Compare *πρός* with *λατί*; *ἄντος* with *κάμι*; *ἔξει* with *έχει*; *ἕντει* with *τίθει*, &c.)

Thus—*ná-lai* 'bring!' *ná-k'ú* 'take away!'

*ts'ù-kwó* 取 'to bring over.' e. g.—

*tsiau-jin ts'ù-kwó pí lai* 'tell a man to bring a pencil over here;' so  
*ts'ù-ch'ú* 'to take out,' *ts'ù-k'ú* 'to take away.'

402. When verbs compounded with these auxiliary adjuncts are negated, the negative particle is placed either between the principal and the auxiliary,—and they then generally signify *cannot* do what the verb expresses,—or before the two verbs as a compound, when they mean *does not*, *has not*, or *will not*: e. g.—

a *ná-pú-lai* 'cannot bring it.' *ná-pú-k'ú* 'cannot take it away.'

b *shí pí sháng lai* 'cannot go on writing.' *tsú pí ch'í lai* 'cannot speak.'

c *k'i-pú-tí* 'cannot eat it.' *t'ad-pú-ch'ú* 'cannot escape.'

d *pú ná-lai* 'does not bring it, has not brought it,' or 'will not bring it,' according as the circumstances of the case require.

e *t'á pí tsín-lai* 'he will not enter.' *ní pí tsín-lai* 'you, do not enter!' (Imp.) *hō-pú-lóng-lai* 'cannot be brought together.'

f *ní tsín-pú-lai* 'you cannot enter.' *ngò t'í-pú-tí* 'I cannot read it.'

g *pú k'i-tí* 'I do not eat it,' = *I will not eat it.*

h *kiáng-pú-tíng* e 'cannot be settled by discussion.'

i *ngò t'ing-pú-kién* 'I cannot hear.' *ngò pí t'ing-kién* 'I do not hear.'

j *mai-pú-lai* 'I cannot buy it.' *g mai-pú-k'ú* 'I cannot sell it.'

403. After these remarks upon the value of the above-mentioned auxiliary verbs, the explanation of such phrases as the following will present no difficulty.

*tséu-lai tséu-k'ú* 'to walk backwards and forwards.'

*shoo-lai shoo-k'ú* 'to say again and again.'

*siáng-lai siáng-k'ú* 'to think of this and that,' = *to keep on thinking*, in which form all such expressions may be construed. They cannot however be affected by the auxiliaries for the *past* and *future* tenses as the simple verb can; they signify merely the general notion in the infinite mood.

404. The *imperative* mood in Chinese is marked by certain verbs, which signify to *invite* or *beg*, to *yield*, to *cause*, to *call*, to *exhort*, and the like, being prefixed to the principal verb; but very frequently the command is

---

<sup>a</sup>拿    <sup>b</sup>吃    <sup>c</sup>逃    <sup>d</sup>講    <sup>e</sup>定    <sup>f</sup>買    <sup>g</sup>賣

conveyed simply by the verb alone; e.g. *lai* 'come!' *k'ú* 'go!' *k'an* 'see!' or with the subject only placed before it; e.g.—

*nì pù-yáu-k'ú* 'do not go!' (Lat. *noli ire*)

*t'ā pù-yáu-k'ú* would be 'he will not go' or 'he may not go.'

The verba just referred to are, *tsing* 請 'to invite,' *k'iü* 求 'to beg,' *jáng* 讓 'to yield,' *shí* 使 'to cause' or *ling* 令 'to cause,' *kiau* 叫 'to call,' *kuón* 催 'to exhort,' of which the following examples will show the use in this connection:

*ts'ing nì tsé maú-tez* 'take off your cap,' lit. 'invite you to remove the cap.'

*hü* 休 is prohibitive; e.g. *hü-shuo* 'do not say!'

405. In pursuing the method of European grammar, and seeking equivalents for the voices, moods, and tenses, we may wander from the proper sphere of the grammar of Chinese: in the analysis of this language we ought rather to confine ourselves to the physiology of it, and leave the consideration of the method of expressing moods and tenses until we come to the third part (the Exercises), which may be looked upon as the synthetical portion of the grammar.

It remains however to mention the verbs which act as auxiliaries in forming the *passive* voice. They have been already given, but a few more examples may be of service to the student. The verbs referred to are, *kién* 見 'to see,' *shéi* 受 'to receive,' *k'i* 吃 'to eat,' *ling* 順 'to receive,' *ts'au* 遭 'to meet with,' *peí* 被 'to suffer,' &c.: (cf. Arts. 212 and 213.)

*pí Tí ch'è yǐ-tiù tsáu*: 'by Tí he was pushed away, with these words.' (12. f. 29.)

*hü-wei!* *pù-yáu kién-siau* 別位不要見笑 'Gentlemen! Do not be inclined to smile,' a phrase made use of when a scholar reads his own essays before the learned: (v. Prém. under 見, p. 61.)

*Kién* 'to see, to seem, to be affected by,' forms the passive here just as in other cases, although we do not so express the sentence in English, for we may say, 'do not smile!' It is literally, 'do not be seen to smile!'

*t'ā pù kién-hoān-hì* 'he was not pleased.'

*sui-jén ngò k'i-tiēn-kw'ei* 虽然我吃點虧 'although I shall be a loser.'

*pí tsé-jin kié-k'ú* 被賊人劫去 'was carried off by robbers.'

406. The student may refer to Arts. 211—213 for several auxiliary or formative verba and examples, and seek for further examples under the following section on the meaning and use of the particles.

Few precise rules can be given for construing verbs into certain moods and tenses, beyond those already noticed, because the mood and tense often depend upon the circumstances of the action, or upon the previous sentence.

Examples of both will be seen in the passages given in the Chrestomathy. We must now proceed to the consideration of the syntax of the verbs and nouns, which serve to supply the place of the prepositions.

407. The verbs which are used as substitutes in some sense for the prepositions are given in Art. 257, p. 91. Examples of their use is all that is needed here.

1. *taú 到*, 'to arrive at,' implies *motion towards* and *arrival at*: e. g.—

*tā taú-ché-lì lai-liaù* 'he has arrived here,'—'at this place.'

*ngò yaú taú-Pē-king k'ú* 'I wish to go to Peking.'

*ní ki-shí taú-Kwóng-tung lai?* 'When did you come to Canton?'

*tā-mqn shá taú t'iēn míng* 'they went on killing until break of day.'

*yù ló taú pnán yè* 'the rain fell until midnight.'

Phrases: *lai-taú 來* 'come, arrived.' *tsé-taú 接* 'received.'

*taú-chü 處* 'every where.' *taú-tí 底* 'but, still, after all.'

2. *tsái 在*, 'to be in a place,' implies *position, rest in a place*: e. g.—

*tsái-Kwóng-tung tsó säng-i haù* 'trade is good in Canton.'

*tsái-kiā-lì pǔ-haù* 'it is not pleasant in the house.'

Phrases: *tsái-kiā 家* 'at home.' *tsé-tsái 自* 'to be without absence of mind.'

*tsé-hù 手* 'to consist in.' (B.)

3. *tsé-ung 從*, 'to follow,' implies *motion from, through, or out of*: e. g.—

*tā tsé-ung Pē-king lai liaù* 'he is come from Peking.'

*tā tsé-ung chéng-lì kwó-k'ú* 'he walked all through the city.'

*tsé-ung huáng-sháng taú hiá-min* 'from the emperor down to the lowest of the people.'

*tsé-ung fáng-tsé cí'ú* 'he went out of the room:' (cf. 27. I. 1.)

*tsé-ung yuén qí-lai* 'come from a distance.'

With a negative preceding, it implies *means from or by which*: cf. *tsé* (15) below.

4. *hiáng 向*, 'to go towards,' implies *motion towards*, but it is not so commonly used as *taú* (1).

*hiáng-ngò lai* 'come towards me!'

*pú yaú taú-ngò lai* 'do not come to me.'

*kó-ché-niàù fì hiáng-t'iēn k'ú* 'that bird flies towards heaven.'

Phrases: *hiáng-nán 南* 'southward.' *hiáng-t'iēn 前* 'forward.'

*hiáng-sháng 上* 'upward.'

*Hiáng 向* and *yàng 往* are sometimes used for *yù 乃* 'to, at.' e. g.—

*hiáng páng-yù shuo* 'to speak to a friend.'

*wei-tsé-shí yàng kó-kwó ch'uén-ché* 'by this notification we address ourselves to the ships of all nations.'

*Wáng* 望 and *yàng* 仰, 'to look towards,' are also used like *hiáng*.

5. *à* 亞 'to use, to take,' implies the *means by which*, and it precedes the *instrument* by which any thing is done, or the *cause or motive* for an action.

*Yóng* 用, 'to use,' is more commonly employed in this sense in the colloquial style; and as *à* is looked upon generally as a book particle, the student is referred to the section on particles for examples of its grammatical use.

*ngò yóng-tau-téz shù-t'a* 'I killed him with a knife.'

*yīn yóng-shèù chí-chō Tí*, *taú*, 'then with his hand he pointed to Tí, and said.'

*Ná* 拿, 'to take,' is also used in the same sense as *yóng*, for *by* or *with*.

6. *ki* 及, 'to arrive at or reach to,' is used for *with*, *and*, *until*, and *with reference to*; but this word is more common in the books than in the colloquial style.

*kí-chá mó ki jù* 稽察莫及汝 'the examination has no reference to you.'

*ki èr yuè* 及二月 'until the second month.'

It also has the sense of *about* in some phrases: e. g. *lén-ki* 論及 'to talk about';—a book is 'about' (*lén-ki*) a certain subject. In this sense it agrees with that of *pà* 把 'to take,' which often means *taking, touching, concerning*.

7. *lién* 連, 'to connect,' is used in the sense of *and*, *with* (like *cum* or *ov*); and at the beginning of a clause it often means *in addition to*.

*lién hó-kí máu è* 連夥計冒死 'he braved death with his companions.'

The verbal signification of *lién* admits of its being construed by several words, such as *both*, *and*, &c., and it often appears to be redundant at the head of a sentence: e. g.—

*lién è-fù shéu-shí tū pǔ kién-liàu* 'she found neither her clothes nor her head-dress.'

*lién nì yè-mù chéng-king* 連你也沒正經 'you too are without right principle.'

Phrase: *lién-yè* 連夜 'day and night.'

8. *tai* 代, 'to act as a deputy,' is equivalent to the prep. *instead of*:

*trí-tí t'üng-hiáng-jin<sup>b</sup>* sheú-k'ù 'he suffered trouble in the place of his townsmen.'

*t'ā tāi-jin shū-tōu-liaù* 'he, instead of men, made atonement for sin.'

9. *yù* 与, 'to give,' involves the notion of the *dative* case with the prep. *to* or *for*. But more examples will be given of its use under the section on the particles.

*tsaù fì paù-yù Kwo-kung-tsé* 'then he hastened to give information to Kwo-kung-tsé.' (8. c. 11.)

容 小弟去與仁兄作伐如何 *yóng siàu-tí k'ü yù jìn-hiung tsé-fì jú-hó?* 'allow me to go for you, Sir, and negotiate the marriage, will you?'

10. *kǐ* 起, 'to give,' is more commonly used in the conversational style for *yù*, as the mark of the *dative* case.

*kiú nì kǐ ngò tsé ché-kó* 'I beg of you to do this *for me*:' (cf. 27. a. 25.)  
*síng ché-kó kǐ t'ā k'ü-liaù* 'presented this *to him*.'

*tsai<sup>a</sup> kǐ-ngò yí-pú-k'án<sup>b</sup>* 'give (to) me another copy to look at.'

11. *wei* 爲, 'to do, to become,' is used for the prep. *on account of, for*, and it enters into several phrases in this sense: e. g.—

*yín-wei* 'because,' *wei-shímmò* 'for what,' = *why*.

*wei nì laù-Yu ngò kau ché-kó* 'on your account, Mr. Yu, I will change this.'  
*wei shímmò lai liaù?* 'why are you come?'

*i-hó wei kiau* 依 河 爲 界 'taking the river *for the boundary*.'  
*wei t'ién-hiáu siaù* 'to be a laughing-stock *for the world*.'

12. *tii* 臨, 'to be opposite to,' makes the prep. *towards, opposite to (adversus)*, &c.:

*nì tií t'ā shuō* 'speak *to him*!'

*tií t'ién shuō-shí* 'he swore *by heaven*.'

Phrase: *tií-mién* 面 'on the opposite side.'

13. *t'ung* 同, 'the same,' stands as the prep. *together with (cum)*:

*ngò pü-yau t'ung-nì k'ü* 'I do not wish to go *with you*.'

*shí t'ung ná-kó yí-yáng* 'it is the same *as (with) that*.'

14. *hó* 乎, 'concord,' is commonly employed as the prep. *with, in company with* = *t'ung* (q. v. 13. above):

*ngò yaú hó nì hing-lú* 'I wish to walk *with you*.'

*lién-jin hó mǎ* 'both men *and horses*.'

*hó hiung-sí yí-kí hiang-lí-mién tséù* 'with my brother I went in.'

15. *tsé* 再, commonly 'self,' has the same force and usage as *t'ung* (q. v. 3).

above) 'to follow,' and therefore signifies 'from.' This is more frequently the case in the book style than in the colloquial idiom; and will be exemplified under the particles.

16. *t'i 替* 'for, instead of,' is a more frequent colloquial expression than *tsai*, mentioned above (8). *T'i* also corresponds with *yù* 'for, to,' as a mark of the dative (9).

*ngò kiò t'i nì siú 我却替你羞* 'well, I am ashamed of you!' (*Hein-ching-tu* III. 76.)

*t'i-jìn ch'ü-ān | 人出力* 'to exert one's self for people.'

*yāng-jìn t'i t'a q̄-tsè tsō-fá 夫人 | 他兒子作伐* 'he solicited a person to negotiate a marriage for his son.'

17. *yīn 因* 'because of' and *yíū 由* 'origin' are both used for *on account of, by or through*, although the manner of using them varies: e. g.—

*yīn tsai-tsè, sè-hiàn, 'he died by the sword.'*

*yīn nì pǔ-ní 因你悖逆* 'because of your obstinacy.'

*yīn wéi p'á, p'í k'í-fán, 'he could not eat through fear.'*

*yíū tsè mān tsìn 'enter by this door!'*

*yíū yuēn jí ü 'by the garden enter the house!'*

*yíū wú-kwān chīng-pán* 'transacted by the military officers.'

408. The forms of construction, which stand as equivalents for the *relations of time and place*, commonly expressed by prepositions in European tongues, need some elucidation: (cf. Art. 258.)

Any general term for a relation of place or time may be used in construction, as a noun, with the preposition *tsai 在* 'in' or *ts'äng 從* 'from,' (according as the notion of *rest in* or *motion* is implied,) placed before the noun to which such relation of place or time refers; the expression then becomes equivalent to a preposition with its case in Latin or English: e. g.—

*ngò kú tsai-ching-lí 'I reside in the city,' lit. 'in the city's interior.'*

*t'a ts'äng-ching-lí k'ü 'he went through the city.'*

*nà tsèu tsai-ching-wái 'walk outside the city,' lit. 'in the city's exterior.'*

409. It is of great importance for the student to be able to divest his mind of the idea of a Chinese word being a noun or a verb, and to be able to treat any word as a noun or a verb, according as the case may require. The value of this is especially observable in the construction of words to express the relations of time and space, where we use adverbs and prepositions. Instead of saying 'upon the table,' the Chinese would say 'in the table's upper part,' *tsai chō-tsè sháng*. Several examples of this form of expression have already been

## \* 武官承辦

given in Arts. 258—260, and to these the student may refer. When the phrase thus formed, as an adverbial expression, stands as the nominative case, or the subject of a sentence, *tsai* need not be used: e. g. *ch'ing-nüi yiù mì maï* 'in the city there is rice to sell,' lit. 'the city's interior has rice to sell.' But the method of expressing these relations will find its appropriate place in Part III, where the exercises will necessitate a number of rules for turning English into Chinese. One caution should be always remembered, that the position of the words alone can determine how the expression must be construed. A noun may become a verb, simply from its position, and a noun may so stand with another noun, as to form a preposition in signification, although it is not prefixed (*præpositum*). Thus *hiá-shān* 'descend a mountain,' but *hiá-fāng* 'lower room,' and *shán-hiá* 'at the foot of the mountain.' *Wai-kwo* 'foreign countries,' *kwo-wai* 'out of the country,' = *abroad*. *Shàng-mà* 'to mount a horse,' *mà-sháng* 'on horseback.'

410. The adverbs do not admit of any modification of a grammatical nature, excepting their intensification, either by being *repeated*, or by an intensifying particle being prefixed to them. (Cf. Arts. 238—256, p. 84.)

It will be necessary to notice, in the next place, the particles which affect words and sentences, and thus modify them, but in a manner so peculiar as to call for a separate section, and a distinct analysis of their uses as *attributive*, *connective*, *affirmative*, *negative*, *adversative*, *causative*, *conditional*, *illative*, *interrogative*, *dubitative*, *intensitive*, *exclamatory*, and *euphonic* particles.

### §. 7. *The syntax of the particles.*

#### I. *Attributive particles*, 白々 *ti*, 之 *chi*, 者 *chò*, and 所 *sò*.

411. The very first principle of Chinese construction is, that the qualifying words and clauses precede those which they qualify, and though there is frequently nothing to show the point at which the attribute ends and where the object of that attribute begins, several particles do exist, which, under certain circumstances, show this. They have been referred to above in Arts. 130, 132, and 313.

As the effect of these particles is to throw that which precedes them into the form of a qualifying or attributive expression, that is, either the genitive case of a noun, the adjective, or the relative clause, we shall call them *attributive* particles; and here it will be well to illustrate their use by several examples. They were all originally demonstratives, excepting *sò*, and the two first may be looked upon as equivalent to our *s* with an apostrophe, which appears to be only a contraction of *his*, *its*, or *hers*\*; the last—*sò*—contains the notion of 'place.'

\* Since the above was written we have met with the following extract from a native author on the subject: <sup>a</sup> *Fàn yén chi chè* 'Whenever *chi* is expressed,' <sup>b</sup> *wū yìù sò chi* 'there is a thing pointed out,' <sup>c</sup> *ez yìù sò shù* 'there is an affair connected with it.'

<sup>a</sup> 凡言之者   <sup>b</sup> 物有所指   <sup>c</sup> 事有所屬

自 *it* is used only in mandarin and in the novels. After a noun it produces the genitive case, after a verb it makes the participle, and after a sentence it must be construed into the form of the relative clause: e. g.—

*huáng-tí-tí* ‘of the emperor,’ *huáng-tí tǐ mǎ* ‘the emperor’s horse.’

*huáng-sháng* ‘imperial,’ *huáng-sháng-tí* ‘that which is imperial.’

*ché-kó shí ngò tsō tǐ* ‘this is what I made.’

*yìù tséù-tí*, *yìù fì-tí*, ‘there are those which walk and those which fly,’ or ‘some walk, others fly.’

*nà-kó shí tsō jí lai tǐ jin* ‘that is the man who came here yesterday.’

*kàng-làng-tí* ‘just waiting,’ or ‘who was just waiting.’

412. With respect to the particle *chī* 至, Dr. Morrison says, that in the ancient books it occurs in the sense of *yù* 於, *shí* 是, *tsé* 此, *tǐ* 遂, *chī* 至, and *piēn* 變. (See these words in the dictionary.) Its original meaning was the same as *chī* 至 ‘to proceed, to go to,’ or as a demonstrative particle, ‘that’ or ‘this.’ The meanings of all these words run into each other. Compare the notion in *chī* 至 as a particle to form the superlative; it signifies ‘to proceed to the extreme,’ or ‘that;’ e. g. *chī-haù* ‘that good thing or person,’ *par excellence*, therefore ‘the best.’ Although the characters *之*, *此*, *是*, *至* are different, the ideas first attached to them were probably the same, and perhaps the sound too, for *chi*, *tsé*, *shi*, *chi* are all cognate in sound. As the Chinese language became more analytic, the characters were invented and diversified, and words (by which syllables merely are intended), which had at first but one primitive meaning, came to receive special significations in certain connections, and, as a matter of course, distinct characters to represent them. Examples of the uses of *chī*\*:

*jìn chī k'í sò tsin-gai* 人之其所親愛 ‘men, as to those things which they love.’ (Tá-hiō.) Here *chī=yù* 以人 ‘with respect to.’ Cf. *Classics*, vol. I. p. 233.

*chī tsé yù kuī* 之子于歸 ‘this girl is on the return to her husband’s house.’ (Shi-king.) Here *chī=shí* 是. Cf. *Classics*, vol. I. p. 236.

\* *It* *yìù sò wàng* ‘there is a place which is visited;’ \**lièn shí chī tsé yè*,—it is an expression of connection and relation. See Dr. Morrison’s Dictionary, vol. I. p. 34. See also the extract given in the Introduction, p. xxi.

\* The references are to vol. I. of Dr. Legge’s recently published work: *The Chinese Classics, with a translation, critical and exegetical notes, &c.* Roy. 8vo. Hongkong, 1861. The author here wishes to acknowledge his indebtedness to this first volume, and to recommend it to the student of classical Chinese. The student may compare also the classic usage of *chī*! ‘these,’ com. = ‘only,’ and *tsé* ‘to go to,’ com. = ‘then.’

<sup>d</sup> 地有所往 <sup>e</sup> 淚屬之辭也 <sup>f</sup> 只 <sup>g</sup> 卽

Meng-tz̄ chi Ping-lü 孟子之平陸 'Mencius went to Ping-lü.'  
 (Chüng-yüng.) Here *chī*=*chi* 'to proceed to.'

wéi chī yìu yě 未之有也 'there never was such a thing,' where *chī* is merely euphonic, though in such a position it sometimes appears to represent the object of the verb *yìu*.

413. *Chi* 芝 frequently stands after a verb, as a pronoun, the antecedent for which is either expressed or understood; e. g. 學而時習之 *xiào qí shí sī chī* 'to learn and constantly to practice it,' viz. 'what you learn,' (*Lun-yü*, *ad init.*) Here *chī* is objective, and occupies the same place as *taž* 子, in the Shanghai dialect, after verbs. There *taž* is looked upon as a euphonic particle, and *chī* in the books, when in this position, is probably nothing more, or merely like *it* in some English phrases (cf. "Thū' es houē," in the Prologue to Goethe's *Faust*). The following is an example of two uses of *chī*; 1st, as a verb; 2nd, as a euphonic particle, as that just referred to: cf. *kiù-chī* 久 | 'a long time past.'

yǐu shí qí chī-yēn-chī wéi taú 由是而焉謂道 'from this place proceeding is called *taú*' ('road'). The *yēn* is put in to separate the former *chī* from the latter more clearly, and to make the expression more rhythmical.

*Chi*, used as the object, has also the effect of making *taž* 白, which precedes the verb, the subject, and prevents it from being the reflexive pronoun and object, which is commonly the case: e. g.—

ch'óng taž shé chī 尋自身 | 'he always shot them,' but

yìn taú taž kíng 引刀自剄 'with a sword he killed himself:' v. Schott.  
*Chin. Sphr.* p. 80.

414. *Chi* 芝 is also subjective, and used as such in the *kù-wogn* for *chē* 者; e. g. *kù-chē* 古 | 'the ancients,' and it has the same effect as *chē* (i. e. as a formative), and then it corresponds with *taž* 子 in the colloquial idiom. In this way it occurs very frequently, and it must be considered either as a formative or as a rhythmical or euphonic particle.

415. *Chē* 者 is also an attributive particle, for it unites the whole sentence which precedes it, and makes the noun or verb to which it is affixed an attributive: thus, *shwo-chē* 言兒 | 'he who speaks,—the speaker or speakers;' *kù-chē* 古 | 'those of ancient times,—the ancients.' But although the attributive force may generally be referred to this particle, it will be needful to notice the other more common explanations of it.

*Chè* 者 is frequently to be regarded as a *demonstrative pronoun*, and stands after words, as the article δ, η, τό, in Greek, stands before words, to individualize or make special, particular persons, things, or expressions; and most commonly where an explanation is about to be given of the object thus specified. This explanation which succeeds, determines not only the meaning of that which precedes, but also the grammatical value of the word itself; e. g. *jin-chè* 仁 | would be either 'benevolence' or 'the benevolent,' according to the definition which followed: thus,

*jin-chè jin yè* 仁者人也 'humanity is man,' (i. e. 'to fulfil all the demands involved in the human relations is to act as a man,') but  
*jin-chè lò shān* 仁 | 樂山 'the benevolent delight in the mountains.'

So also the addition of the particle *yè* 也 or *chī* 之, between the verb and *chè*, separates the verbal notion, and causes the whole to form an abstract noun: thus,

*sāng-chè* 生 | 'those which are born or which grow,—the living.'  
*sāng-yè chè* 'that in which growth is or consists,—life.'

416. When in an explanatory sentence the subject is marked by *chè* being attached, and the explanation consists of several words, or includes a relative clause, another *chè* often precedes the final particle *yè* 也. It would be so in a sentence like this: "God is the all-wise and beneficent creator and preserver of all things."

*jù - tsì chè tsāi kí kí shīn chè - yè*  
**如 此 | 灾 及 其 身 | 也**  
 'He who does so will bring evil upon himself.'

Prémare says that *Ngāi-yáng* 區 太 阳 used *chè-yè* | 耶 for *chè-yè*, and also *shí-yè* 是 也 for the same, in common with writers of the first class; and he gives one example which goes to prove that *chè* 者 and *shí* 是 alike mean *this or is*, as we choose to render the sentence \*.

*kù chī jin yì hīng chī chè, Wū-wāng shí yè,*  
**古 | 人 有 行 | 者 武 王 是 也**  
 'Among the ancients there were those who did it, Wu-wang was one of them.'

417. When *chè* is placed after a complete sentence the whole will form an abstract notion, or it will represent some particular action in an abstract point of view: e. g. after the sentence 'the soldier braves death,' *chè* would make the whole to signify 'the soldier's braving death,' which might form either the

\* Cf. note on page 122.

subject or the predicate of a new sentence. ‘Alexander went to India,’ followed by *chè*, would become, ‘Alexander’s going to India.’ Sometimes *chè* follows two clauses, as in this example:

*t’iāu-chè luàn-p’ó chè, hō? Siūn-tsè.*

**若折卵破者何**

‘The cracking of the reed, and the breaking of the egg, how is it?’

(The nest was well formed and strong, but the support was infirm: cf. The house built on the sand.)

*Yau-Shān sīng chè, T’ang Wù fán chī,*

**堯舜性者湯武反之**

‘The principles of Yau and Shun were perverted by T’ang and Wu.’

*chī - chī - chè, pǔ jū huá - chī - chè,*

**知之者不如好之者**

‘Knowing it is not like loving it,’ or ‘those who love it are better than those who know it.’

418. *Chè* frequently serves only to mark the subject of the sentence, and to separate it from the predicate: e. g.—

*kiūn-tsè tāu chè, sān.* Cf. Chrest. 3. e. 13—23.

**君子道三**

‘The principles of the superior man are three.’

*kò - chè, yù chī; kí pǔ kò - chè, kù chī,*

**可與之其不可拒之**

‘With those who are worthy, treat; those who are unworthy, reject.’

419. *Chè* appears to stand like *chī* 之, for the object of the verb, and after the predicate, in the following examples (cf. Art. 413):

*fū hō-wéi chè? 夫何爲 | ‘but how are you to do it?’*

*Chūng-ní pǔ - wéi i shīn chè*

**仲尼不爲已甚！**

‘Chung-ni never went to excess.’

420. The use of *chè* 者 does not date so early as that of *chī* 之. It is rarely, if at all, to be found in the *Shū-king* and the most ancient classics, but it is very common in the *Sz-shū* and all later classical writings. It is sometimes difficult to give any definite signification to *chè*, but if the student will bear in mind that it unites the whole clause and makes it participial, as when *the* is prefixed to a clause in English, or δ, η, το in Greek, he cannot be very far from apprehending the notion which the passage conveys.

421. The remaining particle *sò* 所, which originally signified ‘place,’

perhaps ‘that place,’ has been classified with attributive particles, because it often has the force of the relative pronoun, and the relative clause is undoubtedly an attributive clause. The common rendering of *sò* is ‘that which, what,’ *nà sò yǒu* 你所有 ‘what you have.’ This character, like *chè*, appears to have been seldom, if ever, used in the ancient books, though common enough in the later classics of Confucius and his disciples: e. g. in the *Sé-shih* (4. c. 23), *sò wéi kù-kwò chè* ‘the kingdoms which are called ancient,’ or, as is said in English, ‘what is called an ancient kingdom is &c.’ Again (4. l. 15), ..*sì jìn sò náng yè*.. is not what men are able to do,’ and (4. d. 17) *sì-chè sò tséin, kin-jí pǔ chí kì wáng yè*, ‘the former ministers whom you advanced, to-day you are not cognizant of their loss.’

*sò-wéi hé sè?* 所爲何事 lit. ‘that which he is doing is what business?’ = *what is he doing?* (B.)

*sò-kien pǔ shū* 所見不殊 ‘our opinions (*the views which we take*) are not diverse.’

*pí kí sò-pú-wei* 比其所不爲 ‘to slander is what he will not do.’

422. There are several phrases into which this particle enters; e. g. *sò-t* 所以, ‘the means by which,’ is commonly translated ‘therefore’ 然後 所 *kǐ-sò* ‘several which, a good many, some.’ The following formula should be remembered, and the classical scholar may observe that it accords with the Greek expression for the same form with two negatives:

*wú sò-pú-náng* 無所不能 lit. ‘there is nothing which he could not do,’ = *omnipotent*.

*wú sò-pú-sòng* 無所送 ‘there is nothing which they would not have given,’ or ‘which they would not give;’ and this corresponds exactly with the Greek of Demosthenes, *οὐκ-εσθ' δτι οὐκ ἀδίδοσας*: v. Dem. de Corona, Reiske 261.

## II. Connective particles, 亦 *yì*, 而 *ér*, 又 *yóu*, 并 *píng*, &c.

423. Characters which may be called *connectives* in Chinese are rather numerous, but they cannot be designated as simply *copulative*, for they generally convey some accessory notion. The above however are the common equivalents for ‘and, also;’ and they imply an addition of something to the previous clause. We must consider each separately.

424. *Yì* 亦, ‘also,’ generally comes second in the clause, and then, like *kai* in Greek, it means ‘even’ or ‘indeed.’ e. g.—

*pú yì yǔ hū?* 不亦言悅乎 ‘is it not indeed pleasant?’ (*shuō* is here used for 誓 *yǔ*.) Chrest. 3. d. 17.

*pú yì lè hū?* 亦樂乎 ‘is it not indeed enlivening?’ Chrest. 3. d. 25.

*jēn, Ching wāng, Tsz yì yìu pǔ lì yēn,*

**然 鄭亡子亦有不利焉**

‘Yea, if Ching were lost, Tsz indeed would not have any advantage.’

And in many expressions it is simply intensitive: e. g.—

*pì pǔ hǎi, wèi yì pǔ hǎi,*

**彼不好，此亦不好**

‘That is not good, this too is not good.’

Phrases *yì-kò* 亦可 and *yì-hǎi* 亦是 are terms of assent, = *Well! Good!*

425. 而 *qr* ‘and, and yet, and then, but, and consequently,’ is commonly used as a connective particle, but sometimes it has an illative force, and sometimes it is merely euphonic. It should be observed, however, that it never connects substantives: e. g.—

*hé i shí k'í pǔ tsai qr shè chī*

**何以識其才而舍之**

‘Whereby shall I know his want of talent and reject him?’ Chrest. 4. e. 1,  
also 3. e. 26. and Art. 439.

*kǐng sīng qr hí chī* 昔夜 醒而戲之 ‘he awoke in a fright, and then  
played with him.’ (Chrest. 21. g. 19.)

*pǔ lè shén-taú, qr wāng k'í kuō,*

**不樂善道而亡其國**

‘He delighted not in virtuous principles, and so he lost his kingdom.’

It is joined with *tsie* in the following example:

*qr-tsie jí pín* 而且日貧 ‘and moreover he daily grew poorer.’

And it is euphonic in the following apodosis:

..*qr-huàng yū jìn hū!* 而況於人乎. ‘.. much more as regards man!’

426. The difference between *yíú* 又 and *yì* 亦, each of which means ‘also,’ seems to be that the former has a more purely connective force, and often stands at the beginning of a clause, though it does sometimes take the second or third place with the signification ‘again’: e. g.—

*yíú wéi wéi pǔ k'ò* 又未爲不可 ‘and it is not yet considered impossible.’

*kùng-pâ yíú shí chì - tûng-huá - sî*

**恐怕又是指東話西**

‘I fear that he will again say one thing and mean another,’ lit. ‘point to the east and talk about the west.’

*yíú ché - shí sìàu, píng pù shuō - ch'ü ch'áng-tuān,*  
**又 只 是 笑 並 不 說 出 長 短**

'Again he only smiled, and uttered nothing for or against,' (lit. 'long or short.')

In the following example, which is purely idiomatic, *yíú* is repeated, and may be rendered 'then' or 'and then.'

*má - liàu yíú tà, tà - liàu yíú má,*  
**罵 了 | 打, 打 了 | 鬥**

'Having scolded, then he beat; having beaten, then he scolded.'

This form of expression is admired by the Chinese. Cf. Chrest. litho. *Sān-kwō*,  
 I. c. 7, *fàn-kiù pí hō, hō kiù pí fàn*.

An intensifying form is *k'ān-liàu yíú k'ān* **看 了 | 看** 'having looked  
 he looked again:' v. *Hau-k'ü chuén*, II. f. 13.

427. *Yíú* 又 is also used where *yíú* 有 or *shí* 是 might be looked for, as in the two following examples:

*t'ü - chüng yíú kī; sīn - hiá yíú k'í,*  
**肚 中 | 餓 心 下 | 氣**

'In his belly he had hunger; in his heart he had wrath.'

*ts'ü, yíú ts'ü - pü - tü; ts'ü, yíú ts'ü - pü - tü,*  
**辭 | 辭 不 得, 就 | 就 | 得**

'As for refusing, he could not refuse; as for accepting, he could not accept.' *Yíú* must here be left untranslated, but it corresponds precisely with the colloquial usage of *shí* 'to be,' which means 'it was this' in such expressions.

*kwān yíú kāu, kiā yíú fū,*  
**官 又 高, 家 | 富**

'His office was high, his family was wealthy.'

428. When *yíú* 又 is repeated thus in two parallel clauses, it may occasionally be construed by 'neither' and 'nor': e. g.—

*ts'ü yíú pü gān, lì yíú pü níng,*  
**坐 又 不 安, 立 | | 寧**

'He could neither sit nor stand with comfort.'

For several examples of the use of this particle the student may refer to the Chrestomathy: 9. i. 8; 9. k. 2; 10. j. 2; 10. h. 6; and elsewhere.

429. *Píng* 并 (also very commonly **並**, and formerly **𠀤**), which properly signifies 'two standing together,'—'together with, in union with,' is used as a simple copulative conjunction in the style immediately above the ordinary colloquial. In the *Sān-kwō* *chí*, for example, *píng* and *yíú* are used together: (see also the first example on this page, where *pü* follows *píng*.)

*yíu píng jì yú Hán* 又 | 入于漢 ‘and together united in Han:’

v. *Sān-kuoč chí*, Chrest. litho. II. d. 9.

And on the same page at c. 21. *píng* is used alone in a similar sense.

*Píng* is used as an intensifying particle before a negative; it then signifies ‘even, indeed, forsooth’ (cf. the use of *kai* in Greek): *píng-pū-shí* ‘no, forsooth!’

*píng wú-wáng* 並 無望 ‘utterly hopeless.’

430. *Píng* sometimes means ‘both,’ as in these two examples:

*tsiē-mí píng mei* 姐妹 並 美 ‘the (elder and younger) sisters were both alike beautiful.’

*lǎo - yóu píng-kái nǎ - hiá*

老幼 並 皆 拿下

‘The old and the young were both alike seized.’

Like many other words in the same category, *píng* enters into several phrases to signify the *whole*; e. g. *yí-píng* ‘one and all.’

Phrase: *píng-kiēn* 並 兼 ‘together with.’

431. *Kiēn* 兼 is commonly used in official papers for ‘and, together with:’  
e. g.—

*Píng-pú, Sháng-shù*; *kiēn Tū-chā-yuēn, yíu Tū - yú - shì*,

兵部尙書 | 都察院右都御史

‘Of the Board of War, President; and of the Metropolitan College of Censors, an Imperial officer.’

The following belong to a higher style of composition:

*kiēn qí yíu chí* 兼而有之 ‘altogether to have them.’

*kiēn tsè qí i* | 此二義 ‘both these meanings.’

432. *Kí* 聲, ‘together with,’ is used like *kiēn* in the official style of composition for ‘and,’ and generally as a copulative conjunction: e. g.—

*Hién-líng kí Hié-tai* 縣令 | 協臺 ‘the Worshipful the Mayor, and His Excellency the Commandant.’

433. *Tsè* 且, ‘moreover, and,’ is used as a conjunction, and also means sometimes ‘now’ or ‘anon,’ and ‘still, then,’ &c. It also enters into several adverbial phrases. But it is not frequently found in the colloquial style.

*nì ché tsè huó tsè mán shuō*

你這些話 | 慢說

‘If you say this, then speak deliberately.’

*tsiè k'ù tsìè tsòu* 且 拒 且 走 ‘anon visiting and running.’

*yú, tsìè lǎo, mai tièn* 余 | 老 買 田 ‘I, being then an old man, bought a field.’

434. *Tsiè* also seems to be a common prefix to the imperative sentence: e. g.—

*Siāng-kung! tsìè pù yáu k'ù!*

相 公 | | 要 哭

‘Sirs! do not weep!’

*tsiè, tsìè fàng-hiá 酒 | 放 下* ‘as for the wine, do desist.’

*tsìè kān hiá-hwíi fàn-kiā*

| 看 下 回 分 解

‘Just look at the following chapter for explanation.’

435. *Tsiè* is frequently redundant at the beginning of a clause: e. g.—

*tsiè kān tā tsāng-tā 且 看 他 怎 的* ‘behold, how he is.’

*tsiè mó shuō tā! | 莫 說 他* ‘now, do not speak to him!’

*tsiè chè-pā | 只 怕* ‘I only fear indeed.’

Phrases: *huáng-tsiè* 兄 | ‘so much the more;’ *qì-tsiè* 而 | ‘but yet, and besides;’ *chè-tsiè* 只 |, at the end of sentences, ‘only’ or ‘alone’ (B.); *tsiè-shuō* is the regular phrase at the beginning of a new chapter in novels for, ‘the story goes on to say’ (cf. Chrest. 17. a. 6); and *qù* | *kiè-shuō*, ‘to return to the story’ (cf. Chrest. 17. m. 22); *gǔ* | *kǔ-tsiè*, 槩 | *kuèn-tsiè*, both mean ‘then, the case being so;’ *keù-tsiè* 有 | ‘carelessly;’ *tsiè-fù* | 夫 ‘now, further;’ *teái-tsiè* 再 | ‘again.’

436. *Kì* 及 and *lièn* 連, which have been spoken of in Art. 407. 6, 7, as verbs acting the part of prepositions, also stand frequently as conjunctions. This might indeed be expected, inasmuch as *with* frequently stands for *and* in our own language: e. g.—

*lièn jìn mǎ* 連 人 馬 ‘men and horses.’

*ngò lièn nì* 我 連 你 ‘I and you’ or ‘I with you.’

*ngò kì jù* | 及 汝 ‘I and you.’ (B.)

*kì fēng Chaū-siēn..* 及 封 朝 鮮 ‘and being appointed governor of Corea,’ ..

Other examples may be seen in page 139, Art. 407.

Kóng 共, 'together with,' is also used in the same sense and manner.

437. The particle *yè* 也, which will be more fully discussed in another place as a final particle of assertion, is used very frequently in the style of conversation for *and*, *also*, and stands at the beginning of the clause; or for *even*, *indeed*, as an intensifying particle, and then it stands immediately before the word which it affects: e. g.—

*ngò yè t'ung nì k'íú 我也同你去* 'I also will go with you.'

*t'iú yí-ké yè-pú-náng liú!* 就一刻也 | 能留 'then you could not even stay ten minutes!' Chrest. 10. o. 4. Comp. Art. 364.

438. The particle *fū* 夫 is used at the beginning of the sentence for *now*, as a particle of transition, like *then* (cf. *ηδη* in Greek): e. g.—

*fū Tsž chī k'iú-chī yè.. 夫子之求 | 也* 'now the Master's seeking,'..

*fū jin-chè, ts'z yè | 仁者慈 |* 'now benevolence is just kindness.'

*fū hiaú-chè, t'ién chī king, t'i chī i, mìn chī hing yè,*

*夫孝 | 天之經地 | 義民 | 行也*

'Now filial piety is (what accords with) the order of heaven, the sentiment of earth, and the conduct of the people.'

*fū jin yiú qr hió chī, chwóng qr yú hing chī,..*

*夫人又 | 學之壯 | 欲行 |*

'Now when a man has learnt any thing in his youth and being grown wishes to practise it,'.. (Cf. Chrest. 4. h. 25.)

439. At the end of a sentence *fū* is merely expletive, or a mark of exclamation: e. g.—

*mō ngò chī yè-fū! 莫我知也夫* 'no one knows me!'

*náng kaiú k'i mǔ qr hiá k'i qr chè, fū t'ién yè-fū!*

*能高其目 | 下其耳者非天也夫*

'He who can exalt his eye and depress his ear is no other than heaven!'

### III. Affirmative particles, 是 *shí*, 然 *jēn*, 也 *yè*, 矣 *i*, &c.

440. The common form of affirmation in Chinese is the repetition of the principal verb used in the question: e. g.—

Q. *nì lai mó?* 'are you coming?' A. *lai* 'I am coming.'

Q. *t'ing ngò t'i shwo-huoá mó?* 'do you hear what I say?' A. *t'ing-kién liaù* 'I have heard.'

The simple assertion or affirmation of any fact is generally expressed by *shí* 是 'it is so, it is the truth.'

441. But in the book style the particle of acquiescence or affirmation is *jēn* 然, which may stand at the beginning of a sentence or alone. At the beginning of a sentence *jēn* may mean 'it was thus:' e. g.—

*jēn Sūng-jin yìu mìn* 然 宋 人 有 憂 'it was thus that a man in the Sung dynasty was grieved.'

When *jēn* follows an adjective or a verb it is a formative particle, and helps to make an adverb. (Cf. Art. 238. β.)

Phrases: *jēn-héu* | 後 'afterwards,—then.' (Chrest. 4. f. 30.)

*kǐ-jēn* 既 | 'since it is thus.' (Chrest. 9. b. 18.)

*téz-jēn* 自 | 'certainly.'

*sīn-jēn* 虽 | 'although it is so.'

*wi-pí-jēn* 未必 | 'not necessarily so.'

*tsz-jēn qí-jēn* 自 而 | 'of itself,'—'sui sponte.'

442. *yè* 也 is a very common particle of affirmation, and stands at the end of sentences with the sense of 'forsooth, it is true,' attached to it: e. g.—

*i - wéi náng shíng kí jín yè*

以爲能勝其任也

'Because you would consider it sufficient for the purpose.' (Chrest. 4. h. 2.)

*fī jín sò náng yè* 非人所能 | 'it is not indeed what man can do.' (Chrest. 4. l. 5.)

*Méi lì wàn-ch'ü-chü, tsz tsz yè!*

某力挽出之卽妻也

'M. with force dragged it out, and behold it was his wife!'

*wáng-yáng pù-lau, wí wéi chī yè,*

亡羊補牢未爲遲也

'Though the sheep is lost, it is never too late to mend the fold.'

*yè* seems to be used in sentences conveying an assertion, whether affirmative or negative, and it helps to affirm the truth of each respectively.

443. Sometimes *yè* merely creates a pause in the sense of the passage, or makes a division of the members of the sentence itself: e. g.—

*kí yēn yè shén* 其言也善 'his words are good.'

*hiaú-tí - yè - chè* 孝弟 | 者其爲仁之本與

'Filial piety and fraternal love,—these are the sources of benevolence!'

Phrases: *wi chī yìu yè* 未之有也 ‘there never was such a thing.’  
*ter chī wéi yè* 此之謂也 ‘this is the meaning.’

444. *Yè* is sometimes used after proper names, especially when the name consists of a monosyllable, and when it seems to require some expletive to support it. It also stands as an expletive at the end of an answer to a question: e. g.—

*yíu yè* 由也, *K'íu yè* 求也, ‘Yiu, K'iu (names of philosophers).’  
*kò-hù? yè-kò-yè!* 可乎, 不可也, ‘May he? He may not!’  
*yìu-hù? wéi-yìu-yè!* 有乎, 未有也, ‘Is there any? There is not!’

*Yè* is found as an adjunct with *chē* 者, *chē-yè* and *yè-chē* (cf. Arts. 415 and 416); also with *fū* 夫, *yè-fū* (cf. Art. 439); and with *tsai* 哉, *yè-tsai*; with *yú* 真, *yè-yú*; with *i* 已, *yè-i*; and with *yē* 耶, *yè-yē*.

445. *Yēn* 焉 is found either at the beginning, in the middle, or at the end of sentences. At the beginning it is an interrogative particle; in the middle it marks a pause in the sentence; and at the end it has an affirmative or assertive force, and has sometimes the value of a mark of admiration.

#### Examples.

*fū yēn yìu sò i?* 夫焉有所倚 ‘now what was there to rest upon?’  
*shā kī yēn yáng niú tāu?* 斩雞焉用牛刀 ‘in killing a fowl why use an ox knife?’

*pǔ nāng kāng shīn, yēn nāng kāng tséung?*

不能亢身焉能亢宗

‘Not being able to screen myself, how can I screen my kinsmen?’

*kiūn tez chī kwó jú jí - yě chī shí yēn!*

君子之過如日月之食也

‘The good man's errors are like the eclipses of the sun and moon! (i. e. they are but partial obscurations.)’

446. The particle *i* 矣 is commonly *final*, either at the end of a clause or of a sentence.

*siàng pǐ jēn i* 想必然矣 | ‘I think it must be so.’

*jìn i qm-i* 羣而已矣 | ‘humanity and justice, and nothing else.’

*wú wéi chī-chī i* 我未知之矣 | ‘I do not yet know it.’

*tai - chī pū - hīng yè wū chī - chī i*  
**道之不行也吾知之矣**

'That principles are not followed I know it,' (i. e. the reason) =  
 'I know why right principles are not acted upon.'

447. The particle *i* closes the predicate of an affirmative or of a negative sentence, but it most commonly ends an affirmative clause or sentence. *Yè* 亦 seems to be preferred for closing a negative sentence, though it is often found at the end of an affirmation. The following two examples will illustrate this: (1) *K'í weí-jin yè hiaú-tí qr haú-fán-sháng-chè, sién-i*, 'those who, with respect to men, show themselves dutiful, both as sons and as younger brothers, and yet like to resist their superiors, are few.' (2) *Pū haú-fán-sháng qr haú tsō-huán chè, wí-chī-yì yè*, 'men who dislike resisting superiors, and yet like creating rebellion, are not to be found.' (v. Chrest. *Sz-shùl, Lín-yü*, 3. d. 13. et seq.) This particle *i* stands in the following affirmative sentences with the force of the Greek particle *πέπ*, implying the reality of what is asserted:

*wū pi weí chī hiò i* 吾必謂之學 | 'I must call him learned.'  
 (Chrest. 3. j. 24.)

*fū sz qr-i* 弗思耳 | 'not merely to be aimed at.' (Chrest. 5. h. 13.)

.. *qr kuo wei i* 而國危 | '.. and the country will be in danger.'

*yóng-chī wū tú qr tsai li kwei i*  
**用之無度而財立匱** |

'Use them without measure and your means will soon be exhausted.'

*yí yìu jìn - i qr - i - i*  
**亦有仁義而已** |

'Surely there are benevolence and justice, and they are sufficient!'

*wū wí chī hō yè - i - i*  
**吾未之何也** | |

'I have nothing more that I can do.'

448. The combinations of the particle *i* 矣 with other particles are many, and the signification and force of each particular combination must be sought for in the passages where they occur. They will generally assist in strengthening the assertion, or in intensifying the expression if it be an exclamation. Such are the following:

Combinations: *i-hái* | 焉..      *jēn-i* 然 | ..

*i-fū* | 夫..      *i-i* 已 | ..

*qr-i* 耳 | ..      *hō-i* 何 | ..

449. The two last examples in Art. 447 will serve to illustrate the use of *i* 已 as a particle of affirmation, or rather of assertion. It properly signifies 'already done' (cf. Art. 194); and, as a particle, it adds to the force of the statement to which it is appended: e.g.—

*tsi yi q*r*-i* 則一而 | 'just one and no more.'

*wi ch*i* ye-i* | 之也 | 'do not go there at all'

*p*ü* ts*ü* kw*än* ye-i* 不足轍也 | | 'not at all worthy of notice.'

450. But in the following example *i* conveys its own proper meaning simply: e.g.—

*i-h*ü*! i-h*ü*!* | 平 | 平 'Have done! have done!' or

*i-q*r*! i-q*r*!* | 而 | 而 'Enough! enough!' or 'No more! no more!'

Combinations: *i-i* | 矣. Also *y*ü*-i* 也 | .

*i-h*ü** | 平, and

*i-i-h*ü** | | 平, or

*i-i-f*ü** | | 夫.

451. Particles are accumulated with *i* in the two sentences following:

*w*ü* wi ch*i* h*ü* y*ü* - i - i*

吾未之何也 | |

'I have not indeed any thing left that I may do.'

*j*ü* - y*ü* ch*i* y*en* q*r* i i*

日月至 | 而 | |

'They continue for a day or a month, and no more.'

*q*r*-i* produces the equivalent for the English expression 'nothing else to do but,' in some sentences: e.g.—

*wei fang-sin q*r*-i* 惟放心而已 'but only take courage' (lit. 'let go heart'), which might signify, 'you have nothing else to do but to banish sorrow from your heart,' &c.

*Ch*ü*-h*ü* yi-jin q*r*-i* 朱熹一人 | | 'Chu-hi, a man, and that's all!' (See Schott's *Chin. Sprach.* p. 132.)

452. The double negative forms of expression *m*ö*-f*ü** 莫非, *m*ö*-p*ü**, and *w*ü*-f*ü** 無, | , each give the force of an affirmative particle, and therefore the examples to illustrate them may come fitly in this place. They usually bear the signification of 'surely.' Compare the following examples:

*mō-fī tuiú-shí tā-jī yàng-hiēn-t'āng tī Ti t'īng-sāng mō!* ‘Why, surely, it is the very Tī who forcibly entered the summer palace!’ *Hau-k'iü chuén*, Chrest. 10. d. 12.

*ngò mō - fī shuō-huāng pū - ch'īng!*

**我莫非說謊不成**  
‘I surely do not lie at all!’

*mō - fī shí tā kiēn-liaù kwei!*

**莫非是他見了鬼**  
‘Surely he has seen a ghost!’

*t'ien-hiá mō-pū chī kī kiaù yè! Mōng-tsé.*

**天下莫不知其姣也**

‘In the empire there was not one unconscious of his beauty!’

*wū - fī hiaú-chí t'ien-hiá chī i*

**無非孝治天下之意**

‘Filial piety alone he considered to be the means of ruling the empire.’

Chrest. *Shing-yü*, 6. b. 17.

453. The expression *nán-taú* 難道, lit. ‘hard to say,’ has a force similar to the preceding. *Nán-taú* is however common only to the lower style, while *mō-fī*, *mō-pū*, and *wū-fī* belong especially to the higher class of compositions. In the *Hau-k'iü chuén* and the *Shouü-hü chuén* we find *nán-taú* frequently, and it is generally followed by a negative. The negative in *nán-taú*, with this negative particle, combine to form a strong affirmative: e. g. *nán-taú pū-já kù-jin!* ‘Surely they are as good as the ancients!’ Chrest. 9. l. 8.—*nán-taú tai-hiung huân-pū-k'òng fù-tséung!* ‘Surely, Sir, you are not still unwilling to comply with my request!’ Chrest. 9. e. 1.

*nán-taú tsúi pá-hiaù!* 難道就罷了 ‘Surely this is not all though!’

454. *Pū-ch'īng 不成* is added as a particle at the close of sentences which begin with any of the above combinations—*mō-fī*, *mō-pū*, *wū-fī*, and *nán-taú*. If *pū-ch'īng* were added to the last example, it would mean, ‘Surely this will not be the end of it!’ (See an example with *pū-ch'īng* in Art. 452.)

*nán-taú shí <sup>a</sup>kia-lí pū-ch'īng!* ‘Surely it cannot be all false!’

*nán-taú shí ngò t'īng-ts'ó-liaù<sup>b</sup> pū-ch'īng!* ‘Surely I did not hear incorrectly!’

*mō-pū kī-hiaù<sup>c</sup> ngò pū-ch'īng!* ‘Surely he will not exactly eat me!’

*Ní-shuō 你說* and *ní-taú 你道* may be regarded as initial particles of the same kind, and may be construed in a similar way.

<sup>a</sup> 假

<sup>b</sup> 錯

<sup>c</sup> 吃

IV. Negative particles, 不 *pǔ*, 用 *yòng*, 禁 *jìn*, 允 *wén*, 否 *fǒu*, &c.

455. Negative particles in Chinese are numerous and of distinct classes;—there are direct or absolute negatives, such as *pǔ* and *fǔ*, &c., ‘not;’ and there are prohibitive and conditional negatives, such as *wén*, *mō*, &c., ‘do not;’ and others, which imply a negation, such as *wú* and *mù*, &c., ‘without.’

456. The particle *pǔ* 不 stands before the word which it negatives. It may be placed before a verb, an adjective, or a noun. Before a verb it is a direct negative, but occasionally prohibitive, and often means ‘cannot;’ before an adjective it has the same effect as *un-*, *in-*, in *unkind*, *insincere*; before a noun it denies the existence of the object, or the amount of duration, if it be a noun of time. It also enters into several adverbial phrases. The force of two such negatives should also be noticed.

Examples.

*pǔ i pāng-yìù wéi tsing* ‘you do not take friendship as a motive.’ Chrest. 9. b. 22.  
*siāu-tí yǐ pǔ jēn yēn k'ú* ‘I cannot bring myself to speak of going.’ Chrest. 9. a. 26.

*pǔ k'ò pǔ huī* 不可不會 ‘you could not dispense with meeting him,’ = *ought not to miss meeting him.* Chrest. 10. d. 6.

So also *pǔ-tí-pǔ* signifies ‘cannot be avoided,’ = *must*: e. g.—

*pǔ-tí-pǔ k'ú* 不得不去 ‘I cannot avoid going.’

*pǔ-yáng-pí jú-tsé* | 容 | 如此 ‘it cannot be otherwise.’

This force of two negatives exists only when an auxiliary verb accompanies the principal verb. When two different verbs are each affected by *pǔ*, the expression means ‘neither —,’ ‘nor —’: e. g.—

*pǔ-kī pǔ-hán* 不飢不寒 ‘neither famished nor starved.’ *Máng-tsé*.

But *pǔ wéi pǔ-tó i* | 爲 | 多 | signifies ‘cannot be considered few,’ *pǔ-tó*, ‘not many,’ forming an adjective, in one word,—*few*.

457. The position of *pǔ* in many colloquial expressions, in which it negatives the verbal notion, is between the principal verb and its auxiliary or the word which conveys the notion of its action having taken effect: e. g. *t'íng-pǔ-kién* ‘I do not hear’ (i. e. so as to understand); *mién-pǔ-liaù* (28. k. 27) ‘cannot avoid,’ lit. ‘avoid not finish;’ *pǔ-tüü* (29. l. 24) is a complete sentence, ‘it does not agree,’ = *it is not right*,—said of a time-piece.

458. After some words it enters into adverbial phrases, and may be occasionally construed by ‘without’: e. g.—

*siāng fúng pǔ-yìn* .. 相逢不飲 ‘for good friends to meet without drinking ..’ Chrest. 8. l. 12.

*siāu-tí sūi pǔ-ts'ái* .. 小弟雖 | 才 ‘although I am without talent ..’ Chrest. 4. e. 5.

Phrases: <i>pǔ-siāu</i> 不消 'needless.'	<i>pǔ-kū</i> 不見 <sup>見</sup> 'unexpectedly.'
(10. i. 11.)	(8. n. 1.)
<i>pǔ-siāu</i>   肖 'degenerate.'	<i>pǔ-wéi</i>   惟 'not only,' in op-
<i>pǔ-chéng</i>   忠 'insincere.'	position to <i>yǐ-tuò</i> 抑且 'but also.'
(3. g. 20; 6. j. 19.)	
<i>pǔ-shí</i>   日 'soon.'	<i>pǔ-pièn</i>   便 'inconvenient.'
<i>pǔ-k'í</i>   其 'no great time'	(8. g. 20.)
(before or after). (8. b. 20.)	<i>pǔ-kwó</i>   過 'only.'
<i>pǔ-jí</i>   曰 'not a day,' or 'not many days,—soon.'	<i>pǔ-yáu</i>   要 'do not' ( <i>noli</i> ).
<i>pǔ-fǎ</i>   法 'lawless.'	<i>shǎo-pǔ-tí</i> 少   得 'soon.'
	(9. o. 18.)

459. *Fù* 弗 is a synonym of *pǔ* 不, and, like that particle, precedes the word which it affects, but its use is less general than that of the latter. It occurs, however, frequently in classical writings. The following are two examples from the *Chung-yung*:

*fù wéi chī zì!* 弗爲之矣 'I will not do it!'

*shí chī qí fù kién; tīng chī qí fù wān,*  
視之而弗見聽之而弗聞

'To look at them and see them not; to listen to them and hear them not.'

*zì fù mǎn qí zí shí yíu*  
以弗滿其職是憂

'Because he had not fulfilled his duty he was grieved.'

460. *Wú* 勿 is a prohibitive negative, and stands generally at the head of the sentence. It is found less frequently in the colloquial style than in that of the books: e.g.—

*wú wéi yēn chī pǔ tsāu yè!*  
勿謂言之不早也

'Do not say that I did not speak early about it!'

*fēi lǐ; wú - shí, wú - tīng, wú - yēn, wú - tsāu!* Lén-yü.  
非禮勿視勿聽勿言勿動

'If improper, do not look at, or listen to, or speak of, or do it!'

*wú wàng wú tsù chàng yè!* Chrest. 4. m. 18.  
勿忘勿助長也

'Do not forget! do not help things to grow!'

wū shé kì yún jìn | 舍 己 芸 人 ‘don't neglect yourself and weed out other men's faults.’ Canton Proverb. Cf. also Chrest. 22. n. 23.

461. *Feù 否*, which is also read *p'et* and *p'i* with the significations ‘wicked, bad,’ and ‘to obstruct’ (cf. the meanings of *fī 非*), is a negative particle, equivalent to ‘no!’ ‘it is not so,’ and is sometimes used interrogatively as a final particle. It is undoubtedly allied to *fī* in the ancient language. The examples of its use and its occasional meanings prove this. Thus *shí-fēù* 是 否 |, lit. ‘is, not is,’ = ‘truth—falsehood,’ or ‘good—bad;’ an expression which might also signify ‘is it so or not?’ But we find *shí-feù* 是 否 is also used in this latter sense, ‘is it true or false?’ Other examples of its use as a negative particle are the following:

sò yēn wí chī shí feù

所 言 未 知 是 否

‘What I say, I know not whether it be true or not.’

kě, tōi chéng chī, yǐng chī, feù, tōi wéi chī. *Shū-kīng.*

格 則 承 之 庸 之 | 則 威 之

‘If they repent, recommend them and employ them; if not, overawe them.’

Chrest. 1. k. 1.

462. The word *fī 非* ‘it is not’ (opp. to *shí 是* ‘it is’) is a strong negative particle, and often stands, just as *pū 不*, like inseparable prepositions in compound words, in which a negative is implied: e. g. *fī-lí-āi* ‘unreasonable;’ *fī-lí-āi* ‘irrational;’ *fī-chāng-āi* ‘uncommon.’

*fī t'āng yǐng-i* | 同 容 易 ‘not alike easy.’

*fī-fǎ mō tsō* | 法 莫 作 ‘do not unlawful things.’

(Cf. Art. 442; the second example. Compare also Chrest. 6. j. 5. *et seq.*; and 9. l. 22.)

463. *Fī* goes with *pū* in the same sentence, and unites with *wú* and *mō* to form strong affirmatives. (Cf. Art. 452; three examples.)

*fī t'ā pū kō* | 他 | 可 ‘cannot do without him.’

464. *Wú 無*, which commonly means ‘without,’ is frequently used as a negative particle, and sometimes as a prohibitive—‘do not.’

*t'ien-sháng yì*, *tí-sháng wú* 天 上 有 地 上 | ‘in heaven there is, on earth there is not.’

*wú jù Súng-jìn!* | 若 宋 人 ‘do not like the man of Sung!’

*wú i i yè* | 以 異 | ‘there is no difference.’

Phrases: *wú-jì* 無日 'not for a day at a time.' *Máng-tsè*. = (*pǔ-jì*).  
*wú-i!* | 畏 'wonder not! think it not strange!'

465. *Mò* 莫 'do not!' when it stands alone, is prohibitive, and when joined with adjectives and *yū* 於 it enters into several expressions for the superlative degree: e. g.—

*mō-siau!* 'do not laugh!' *mō-shwō!* 'do not speak!'

*mō wàng mō-lai!* 莫往莫來 'have no intercourse with!'

*mō shén yū sī* | 甚於斯 'nothing could exceed this.'

*mō tā yū t'ien* | 大於天 'nothing greater than heaven.'

*mō tā chī kung* | 大之功 'excellent merit.'

466. *Wí* 未 'not yet, never yet,' supplies the place of the negative particle in many expressions: v. examples in Arts. 412 (*wí chī yù yè*), 426 (*yiú wí wéi pǔ-kò*), and 451 (*wú wí chī hó yè-i-i*). And sometimes *wí* at the close of a sentence produces an interrogation: e. g.—

*shwō liau yè wí?* 說了也未 'have you spoken, or not yet?'

467. *Híu* 休, 'to cease,' and *híu-yáu* | 罷 are prohibitives, as are also *pí* 別, 'to separate,' and *pí-yáu*. And *mí* 罷, a synonyme of *wú* 無, and *fí* 匪, a synonyme of *fí* 非, are direct or absolute negatives: e. g.—

*míng mí cháng-cháng* 命靡常常 'destiny is not constant.'

*kú tè mí cháng* 恤德靡常 'his virtue is not constant.'

*ngò cín fí shí* 我心 | 石 'my heart is not stone.'

With *mō*, *fí=nisi*, unless, but: e. g.—

*mō chī fí hú* 莫赤匪狐 'nothing is a purple red, if not wolves.'

*mō hē fí wū* | 黑 | 烏 'nothing is black, if not crows.'

468. *Wú* 無 very commonly has the force of the preposition 'without' (*sine*): e. g. *wú-tsé* 無妻 (*sine uxore*) = 'a widower'; *wú-tsé* 無子 (*sine prole*) = 'childless'; *wú-fú* | 父 (*sine patre*) = 'fatherless.' These expressions are all classical, and are to be found in the "Four books." So also *wú-jin* 無人, which = 'nobody.'

469. Several other words are found which serve the purpose of the negative

particle. Such is *wú* 无 the negative of existence, which is a synonyme of *wū* 亡: e.g.—

*kī yǐ wú fāng* 其益 | 方 'the increase of it has no bounds.' *Yi-king.*

470. *Wáng* 亡, 'to lose,' is also occasionally used in opposition to *yì* 有, as the negative of existence, but this use of *wáng* is by no means common:

*hō yì, hō wáng?* 何有亡 'what had I, and what had I not?' *Shū-king.*

471. *Wáng* 亡 is more common as a negative, and it is frequently found as such in the *Shū-king*: e.g.—

*héu fī mǐn, wáng shù; mǐn fī héu, wáng sè.* *Shū-king.*

**后非民罔使民非后罔事**

'If the prince be without people, he has no service; if the people be without a prince, they have no duty to perform.'

*wáng yìu tsè sè* 罔有此事 'there is no such thing.'

*chí jù wáng wàn!* 置若 | 間 'act as if you did not hear!'

472. In the following example it is followed by a negative, and then a strong affirmative is produced: e.g.—

*fán-mǐn wáng pǔ tūi* 凡民罔不諱 'among all the people there is no one who hates him not,' = *every body hates him.*

### V. Adversative particles, 而 *ér*, 但 *tán*, 只 *zhī*, 尚 *shàng*, &c.

473. The adversative particles include all words which, being used as conjunctions, imply *opposition*, or the addition of something to the previous clause. The most common particle of this kind in the books is *ér* 而, which, however, has several other uses: (v. Art. 425.) Examples of its use as an adversative particle are very numerous. Thus in the Chrestomathy: *fī t'ü wú-yí, ér-yíu hái chā* (5. a. 11), 'not only is it profitless, but indeed it injures it.' Again, *hiaú-tí ér háu-fán-sháng-chè, sièn-i* (3. e. 17), 'those who are dutiful and kind, and yet are fond of rebelling against superiors, are few.' And *pàn lì, ér taú sāng* (3. f. 13), 'let the first principles be established, and then practical principles will arise.' In the Epitaph of *Ki-tsé*,—*hwān ér wú-siè, t'üi ér pǔ-si* (2. k. 20), 'in obscurity, yet he was not depraved; in ruin, yet he sighed not in despair.'

The particle *ér*, as such, does not appear to have been used in the ancient books, but only in those in and after Confucius' time.

*shù ér pǔ tsö* 述而不作 'to compile, but not to compose.'

*tān q̄r pǔ yēn* 淡而不厭 ‘tasteless, but not loathsome.’

*pǔ s̄z q̄r tī* 不思而得 ‘he does not think, and yet he obtains it.’

*pǔ - sháng q̄r mīn kiuén, pǔ nū q̄r mīn wēi,*

**不賞而民讐不怒而民威**

‘He gives no reward, and yet the people praise him; he shows no anger, and yet the people fear him.’

474. *Tán* 但 ‘but yet, but especially,’ is a common adversative particle both in the books and in the higher style of conversation. In the latter it is often joined with *shí* 是, and it frequently stands at the beginning of an independent clause, like *but* in English, as an expletive. In this sense it is joined with *chě* 只 ‘only,’ and it means ‘simply.’ It appears to be equivalent to *doch*, ‘yet,’ in German, in such phrases as,—*Setzen sie doch!* e. g.—

*tán tōo pǔ fāng!* | 坐不妨 ‘but sit down! don’t fear!’ and

*tán shuō pǔ fāng!* ‘but speak! there’s no objection!’

In the Chrest. (9. b. 3), *tán chwāng i-sù* ‘but (or only) every thing is packed.’ And again (9. c. 11), *tán-chě-shí..* stands for ‘but’ or ‘but only.’

*tán chě wú pāng-yìu kò ts’ing* ‘but he had no friends whom he could invite.’

*Tán* 單 ‘only, single,’ and *tán* 僅 are frequently used for the above *tán* ‘but, only:’ e. g.—

*tán chě kwànn hù-shuō* 單只管胡說 ‘but he only talks nonsense.’

475. *Chě* 只, ‘only,’ comes also into the category of adversative particles. It is often followed by *shí* 是 in the lower classes of composition, in which it is more commonly found than in the classics.

*Tí 得, pâ 怕, kwànn 管, and hâu 孩子* also follow *chě* and intensify it or add something of their own meaning to it.

#### Examples.

*shuō-lai chě - pâ nì pǔ sín*

說來只怕你不信

‘I would speak, but I fear that you would not believe.’

*gr - jìn mì - fâ chě - tî kân tâ*

二人沒法只得跟他

‘The two men had no alternative but to follow him.’

*chě sān-jì ts’iú lai* | 三日就來 ‘but in three days he will come.’

*yèn - k'āi yèn - k'āi, chè tsó pù chī,*

**眼開眼開！做不知。**

'His eyes were open to it, but he feigned not to know.' Cf. Chrest. 8. k. 10; 9. c. 11.

476. *Chè-p'ā* is the common phrase for 'I suppose, perhaps,' in certain clauses, and it is often used in ironical passages: e. g.—

*t'iēn - hiá chè - p'ā pù sāng tsai - tsz!*

**天下！怕不生才子**

'I suppose there never was a man of genius in the world!'

*chè-p'ā nì kién - liaù kweí - liaù!* 'perhaps you have seen a ghost!'

477. *Chì* 㠭, 'to come to a point and stop,' is often used like *chè*, or perhaps for it, though sometimes *chì* is the more appropriate particle: e. g.—

*gāi chī jū shīn, pù chì jū tsz,*

**愛之如身不止如子**

'He loves him as himself, and not merely as a son.'

478. *Wei* 惟 (variously written 唯 and 緯) 'only, but,' and *nài* 則 'then, but,' and *sháng* 尚 'yet,' are also used as adversative particles.

#### Examples.

*wei k'è wei k'āng!* 惟幾惟康 'but be exact and firm!' (1. e. 7.)

In 2. n. 2. and 6. *wei* seems to be used in its original sense,—'to consider.'

*nài ch'ü t'a-fá* 則出大法 'then he issued his great law.' (2. l. 20.) And

*nài pí k'ü-k'ü yü shí-sü . . .* (9. l. 15) 'but if one must needs scrupulously comply with the world's custom . . .'

*sháng yü yuèn-k'è tsai tsz* (10. i. 23) 'but we have a guest here from a distance.'

*nien sūi lau - mai, sháng nāng ch'í - ma,*

**年雖老邁，尙能馳馬**

'Though aged and infirm, yet he can ride on horseback.'

479. In addition to the above, many words are used as adversative particles in the various classes of composition, and each class often has its own peculiar words for this purpose. Examples of the uses of the following will be found in the Chrestomathy: *yìn* 因 for 'then' (8. e. 4; 10. e. 25); *tsau* 早 'then' (8. c. 11; 8. c. 29); *pién* 便 'then' (9. m. 18; 10. a. 21); *tsiú* 就 'then' (8. a. 16); *sūi* 隨 'forthwith, then' (17. g. 27; 17. n. 20); *tsi* 貝 'then' (21. d. 8; 21. d. 14); also (3. k. 23; 4. a. 29); *kiò* 去 'then, in the next place, but' (8. b. 1; 17. m. 22; 14. b. 3). Cf. also *q'r-tsi* 而卽 'and then' (9. c. 18).

480. *Fāng* 方, *ts'ai* 種, and *sien* 舜 (in official papers especially), with *ní* 乃, *king* 竟, and *taú* 但, are all found in the sense of 'then,' or 'but then,' and may be looked upon as adversative particles. The exact meanings of these words may be found in the Dictionary (Part IV); and reference be made to the following passages in the Chrestomathy: (8. h. 2.—6. e. 9.—11. k. 15.—12. o. 18.) Compare also the uses of *jīng* 仍 and *jēn* 然, as adversative particles.

#### VI. Causative particles, 之, 古文 *kú*, 因 *yīn*, 由 *yíu*, &c.

481. The causative particles take different positions,—being either first or last in the sentence, according as they are in construction or not with the other words of the sentence; for sometimes the original signification of the word is considered, and then it is held in construction, though the rendering in English must be by a causative conjunction: e. g. in the Chrest. 9. b. 22. *pǔ* 乎 *páng-yìu* *wei ts'ing* 'for that friendship is not your feeling,' or 'since you have no friendly feeling'; 之 commonly means 'to take, to use,' as it does in this passage.

482. The word 之 *VJ* 'to use, to take,—by,' is less commonly employed alone as a causative particle than as a verb to stand for the preposition 'by, with.' As a causative particle it is often joined with some other word.

It also shows the *purpose* or *intention*, the *instrument*, the *means* or *cause by which*, and the *reason why*: e. g. in the Chrest. 之 *lì yū shí* (2. h. 15) 'in order to establish them in the world.' Again, *tsín* 殷 之 *píng-míng* (2. i. 23) 'to proceed to death by being regardless of life.' And *wei-shín* 为 *ts'ān* 殇 之 (2. j. 10) 'to bow down in order to preserve the ancestral rites,' and *sǐng-jīn* 生 之 *chíng* (2. l. 16) 'that the living might become upright.' In the following example from the *Lán-yü*, 之 may be translated 'the reason why' or 'the cause wherefore;' e. g. 'our master's affability, good-nature, courtesy, moderation, and deference are the cause of his obtaining it' (之 *tǐ-chì*): (v. 3. m. 7—14.)

*Hō*-之 *shí* 之 *pǔ-ts'ai?* (4. e. 1) 'by what means shall I know that they are without talent?' *Hō*-之 *何* *VJ* (4. j. 21) means 'for what cause or reason?' = 'in how far?'

Coupled with *shí* 是 (v. 4. k. 28) it signifies 'for this reason.'

Followed by *wei* 為 (v. 4. o. 20) it means 'because.'

In *yū* 乎 *fī-lī* (19. b. 11) 'declared his intention of deposing and setting on the throne.' In 6. a. 7. and 8. j. 14. 之 signifies 'in order to,' in 6. c. 2. and 17. f. 4. it means 'with.' And numerous examples will be found of its use with the above meanings in different parts of the Chrestomathy.

483. *Yíu* 由 'origin, source,' when it forms the equivalent for a causative particle, is found at the end of the clause: e. g. *chiū* 之 *chíng-luán* 之 *yíu*

'if we examine into the causes of this disordered state of the government:' (v. Chrest. litho. 11. e. 19.) But at the beginning of a clause it often means simply 'from.'

### Examples.

*pǔ chī kī yìu* 不知其由 'I know not the reason.'

*yíu kìn i-kí yuèn* 由近以及遠 'from the near even to the remote.'

*yíu Yau Shun chí-yíl T'āng* | 堯舜至於湯 'from Yau and Shun down to T'ang.'

*i-kí* and *chí-yíl* are the regular phrases for 'up to, even to' (*usque ad*).

Phrases: *yíu-yíu* 緣由 or *ts'ing-yíu* 情由 'the causes by which,'

*yíu-ní* 由你 'I permit you.'

484. *Yīn* 因 'a cause, a reason,' is variously used for 'because, therefore, when, and then:' e. g. *yīn jǐ-shān ts'āt-yō* (litho. 12. b. 7) 'in consequence of that he went to the hills to collect medicinal herbs.' *Yīn pàn-chū shí hàn, i shí líng-jin* (litho. 13. b. 20), 'as, in his native place, there was an influential military man, who, trusting in his great power, had ill-used people.' *Yīn kièn shí-cháng-tai mài kwān* (17. l. 30) 'when (or because) he saw that the ten Constant Attendants were selling the offices of state.' *Ché yīn lái tī ts'au* (10. m. 16) 'only as I came early.'

485. When *yīn* 因, 'because,' stands at the beginning of the protasis, *sò-k* 所以 or *kú 故*, 'therefore,' is the corresponding word to begin the apodosis: e. g. *yīn-wéi tā lái tī chīt, sò-k má tā*, 'because he came late, therefore he scolded him.' *Yīn tā pù lái, kú-tez ngò pù-huān-hì*, 'as he did not come, on account of this I was displeased.'

Phrases: *yīn hò yuēn-yíu?* 因何緣由 'for what reason and cause?'

*yīn tsò chī kú* | 此之故 'for this reason.'

*yīn-wéi* | 以 'because.' *yīn-yuēn* | 緣 'cause or reason.'

*yíu-yīn yíu-yuēn* 有因有緣 'it is providential.'

It is joined with *sián 循* 'to revolve, to go in a circle,' and *jīng 仍* 'as before,' in the sense of 'to continue;' thus,—*yīn-sián* and *yīn-jīng* mean 'to act as before, to be remiss, to follow routine merely;' and are found in the Peking Gazette with these significations.

486. It will be seen by the articles just preceding that *yuēn 緣* also performs the part of a causative particle. It is similar in use to *yuēn 原* and the other causative particles, to which it is frequently united: e. g.—

*yuēn pàn ts'ui* 本罪惡 'on account of our sin and wickedness.'

*yuēn-tsè pǔ yü-sin* | 此不悅心 'on this account he was unhappy.'

*yuēn-lai jù-tsè* 原來如此 'and this was its original state.'

*yīn pǔ kú tsīn - tsī chī yuēn*

因不顧親戚之 |

'Because no regard was given to relatives.'

Phrase: *yuēn-kú* | 古故 'reason, cause,' used as a noun.

487. *Kai* 盖 or 盖 'for, because,' must also be placed in this category. It always begins the clause to which it belongs. It introduces something to confirm or explain a declaration, like *nam* in Latin.

*kai shāng-shí chāng-yìù pǔ tsáng k'í tsīn chè*

| 上世嘗有不會其親者

'For in ancient times they never buried their relatives.'

*kai pàn lóng-sāng chí pǔ wàng*

| 本狼生志不忘

'For their origin, being born of a wolf, they never forgot.'

*Kai*-*z* |  is found as a phrase, 'for this reason.'

488. *Kí* 自而, which is an auxiliary verb for the past tenses (cf. Arts. 194, 195), frequently marks the notion of causation, though the proper construing would be with *being* or *having*; and this may be turned into a clause beginning with *since* (*quoniam*, or *si quidem*) (cf. Chrest. 10. n. 21. and Art. 491): e. g.—

*kí mìng tsie ché* 自而 明且哲 'since he is enlightened and become wise.' *Shi-king.*

The absolute form of the sentence often necessitates this mode of construing: thus—*ché-tàng* 'this rank,' *ché-yáng* 'this sort,' when put absolutely, or as the *protasis* of a sentence, convey either the hypothetical or the causal notion, and must be construed by 'if this is the state of things,' or 'since this is the case.' (Cf. 21. l. 1—12.)

## VII. Conditional particles, 若 *jō*, 如 *jū*, 假如 *kià-jū*, &c.

489. Conditional or hypothetical particles are such as introduce a conditional or hypothetical clause; as, *jō* 若 'if, as,' *jū* 如 'as,' *kià-jū* | 假如 'supposing:' e.g.—

*jō-shí kó chí-ch'ing laù-shí tǐ jìn* .. (14. a. 7—15) 'if he were an upright and honest man . . '

*jō tsái ts'ō wú* 若再錯悞 'if he again err.'

*jō tā pǔ lai*, *ngò tsái pǔ k'í*, 'if he does not come, then I shall not go.'

490. *Shí* 是 or *jēn* 然 is added to *jō* to strengthen it: e. g.—  
*jin jō-shí k'án-kién tsé-sing fí-kwó, kàn-chō pà k'ü-yau-tai tò-ch'ing kà-kó*  
*sz kō-tā, tsíú k'ò-i kiai-ch'ü pü-siáng*, ‘if when a man sees a shooting  
 star (lit. ‘a rebel star’) flying over, he quickly, with his girdle, ties  
 several sure (lit. ‘dead’) knots, he will destroy the evil omen.’  
 (v. Wade’s Cat. of *t’ien*, No. 130.)

491. *Kí* 既 often has the same force as the conditional particle *jō*, and they are sometimes joined in one expression: e. g.—

*kí yaú hing, hō pü tsau k'ú* (10. n. 21), ‘if he wanted to go, why didn’t he go before?’

*jō-kí* ‘it being so, if it is so,’ implying that it really is so.

In the books *jō-chè* | 者 is employed for ‘if,’ when the conditional particle is placed prominently forward.

492. *Kià-jú* 假如 is found most commonly in scientific works, on mathematics, &c. *Pi-jú* 譬 | and *pi-fāng* | 方 or *pi-yü* | 同 more commonly occur in the language of conversation. *Kià-jú* generally introduces a case for comparison: e. g.—

*kià-jú yìù jin, pü-sín líng-huàn pü-mí*, ‘suppose a man does not believe that the soul is indestructible.’

493. *Huo* 或, which is used for either and or, and implies doubt, may also fill the place of a conditional particle, and be construed by ‘if’ or ‘whether;’ it corresponds in some respects to the particle επει of the Greek: e. g.—

*huo yí - shí füng - chō hiung..*

**或一時逢着兇**

‘If once perchance you should meet with evil..’

494. *Keū* 有, *shí* 使, *t'ang* 倘, *t'ang-jú* | 假如, and several other conditional particles are employed in literary composition (cf. Art. 265, p. 94): e. g.—

*keū pü hiō, hō wéi jin! Sān-tsé king.*

**有不學何爲人**

‘If he do not learn, how can he become a man?’

*shí mū fí shí wú yú kién. Siün-tsé.*

**使目非是無欲見**

‘If the eye be evil, it is useless to try to see with it.’

495. But the conditional notion is very often implied without any conditional particle being expressed. The absolute nature of the protasis of a sentence often implies a condition, the result of the carrying out of which is expressed in the apodosis: (cf. Wade’s Cat. of *t’ien*, 68, 99, 183; but in 130, *jō-shí*, ‘if,’ is inserted.)

VIII. *Illative particles*, 古 kú, 就 toú, 則 nǎi, 與 tè, &c.

496. The illative particles correspond to the causative particles; the latter mark the *cause* or the *reason*, the former the *consequence* or the *inference* (cf. Arts. 484, 485): e.g.—

yīn tā shí pǔ ts'ing-míng, kú pǔ hiau-té, ‘because he is wanting in intelligence, therefore he does not understand.’

yīn-wéi ngò sāng-píng, ts'íu pǔ lat, ‘because I was taken ill, therefore I did not come.’ (Cf. also tè 2. j. 5. and 2. j. 20; 3. k. 6, 10, 23.)

Some causative particles indeed are used for both purposes; as, yīn 因, 以 (Cf. yīn for ‘then, therefore,’ in Arts. 479 and 484.)

Very frequently the illative particle is not expressed in the *apodoses*, but it must be supplied in translation: e.g.—

tā pǔ ts'ó Hwáng-té, ngò pǔ ts'ó Shéu-siāng, ‘if he does not become Emperor, then I shall not become Prime Minister.’

497. It will be seen that the illative particles keep their illative force most clearly in those sentences in which the *protasis* may be construed as a *cause*. If the *protasis* begin with an equivalent for *when* or *if*, the illative particle is *then*, and simply marks the sequence or the result of the condition.

Examples.

hòu ts'ing kién ts'é shíng 後 從 諫 則 聖 ‘when the prince follows good counsels, then he will become wise and good.’

wéi shíng jin ts'é chī kí 唯 聖 人 則 知 羚 ‘but being a sacred sage, then he will know how to time things.’

hién-ché ts'é nángh chī 賢 者 則 能 之 ‘when a man is wise, then he can do it.’

kí yìu tā, pí yìu zé 既 有 塔 必 有 寺 ‘as there is a pagoda, there must be a monastery.’

keu pǔ hió, síngr nái ts'iēn 荷 不 學 性 乃 遷 ‘if one does not learn, then nature changes for the worse.’

IX. *Interrogative particles*, 乎 hú, 吏 yé, 何 hé, 就 shù, &c.

498. The interrogative particles are very numerous. Some are *initial*, as regards position, as hé 何, shùt 呂, shùt 扶, etc.: others are *final*, as hú 乎, yé 吏, tsái 吉, etc. The former correspond to *what* and *who*; the latter to mere marks of interrogation which have a pronunciation (cf. Arts. 255, 256): e.g.—

kí kí hé hó tsái? 其 可 | | ‘how will this do?’

ㄉr chī-tāu hū? 尔 知 道 乎 ‘do you know it?’ (尔 contr. for 爾)  
yǐ jìn hū tsāi? 由 人 乎 | ‘does this come from men?’

499. *Hō* 何 ‘what, why,’ is most common in phrases and expressions for *why?* or *how?* e.g.—

*tsé jú-chī hō?* (4. b. 5; 4. c. 5) ‘then how will you act?’ (B.)  
*tsé hō i yū..?* (4. j. 20) ‘how is that different from ..?’ (B.)  
*hō-kú tsō tsè t'āu* (9. f. 24) ‘why do you make this formal expression?’  
*kán shí jú-hō?* (11. h. 13) ‘what do you think of it?’  
*nì jú-hō pǔ k'í* (11. m. 13) ‘why don't you take (eat or drink) it?’

ㄉr huán hō píng yē? 尔 患 何 痘 耶 ‘with what disease are you afflicted?’

*jú chéng jìn hō?* 如 正 人 | ‘how can he correct others?’

500. Some of these interrogative particles are indeed the same as interrogative pronouns (cf. Arts. 172—174), and, as such, are capable of standing for the correlative notions, which correspond to the several forms of interrogation; e.g. *hō* ‘what?’ may stand for ‘any’ or ‘some,’ so may *shūi* ‘who?’ or *shū* ‘who?’ e.g.—

*shūi yaú shūi lai?* 言 唯 要 誰 來 ‘who wishes any one to come?’

*shū yuén shū chí?* 孰 原 乎 | 至 ‘who wishes any one to come?’

In reply to the question *t'iēn-tsé hō-tsāi* (17. n. 3) ‘where is the Emperor?’ we have *pǔ chī hō wáng* (17. n. 15) ‘I know not where he is gone.’ And in the phrase *wú-nai-hō* ‘without any other resource,’ *hō* is used as the correlate of *hō* ‘what?’ (Cf. 11. j. 2. and often.)

Phrases: <i>hō-kú?</i>   居 乎 ‘for what reason?’	<i>wei-hō?</i> 爲 乎   ‘why?’
<i>hō-kú?</i>   居 乎 ‘wherefore?’	<i>yīn-hō?</i> 因 乎   ‘for what?’
<i>hō-wei?</i>   爲 乎 ‘on what account?’	<i>jú-hō?</i> 如 乎   ‘how?’
<i>hō-jìn?</i>   人 乎 ‘who?’ (18. h. 23.)	<i>hō-tsāi?</i> 在 乎   ‘where?’

501. The interrogative particles *shūi* 言 乎 and *shū* 事 乎, like *hō*, partake of the nature of pronouns rather than of particles, because they generally require pronouns for their equivalents in the translation; but they belong also to the class of particles, for they are often merely marks of interrogation, which is sometimes effected without them.

#### Examples.

*shí shūi chī kuó yū?* 是 誰 之 過 輿 ‘whose fault is it?’

*tsō t'īng chè shūi?* 作 亭 者 | ‘who made the pavilion?’

*shéi wéi hào hào?* | 爲好學 | 'which of you love to study?'

*shéi yuàn shù chí yē?* | 願至耶 | 'what does he desire which he does not obtain?'

502. The interrogative particle *tsai* 詎 is used as a final particle, and often one of the other interrogative particles, or a word used as such, is placed at the beginning of the same clause.

Examples.

*hóu yìu yú tsè tsai?* | 有於此 | 'what is this to me?'

*kéi yìu kiā yú tsè tsai?* 豈有加於此 | 'how can any thing be added to this?'

*hū kǒd tsai?* 無可 | 'is it possible?' or 'how can it be?'

*wū tsòi tsòi tsai?* 烏足道 | 'how can we speak of it enough?'

503. The particle *hū* 乎 is joined with *tsai* at the end of clauses: e. g.—

*wei jìn yǐlì kí qí yǐlì jìn hū-tsai?*

爲仁由己而由人乎 |

'As for virtue, is it a matter for myself or for others?'

*jìn yuàn hū-tsai?* 仁遠 | | 'is virtue so far away?'

504. The particle *hū* 乎 itself, when final, is interrogative, or a mark of exclamation or commiseration; but in other positions it generally stands for *yílì* 亦 'in, with respect to,' and 'than'; and sometimes it is a mere expletive.

Examples.

*chī yú hū chī shé hū?* 執御乎執射 | 'shall I drive the chariot or wield the spear?'

*tǐ hū fǒu hū?* 否乎 | 'is it right or is it not?'

*hòu-shí chī shéng chè, mò shéng hū Hán yù T'ang,*

後世之盛者莫盛 | 漢與唐

'The glory of later times does not eclipse the glory of the *Han* and the *T'ang* (dynasties).'

*yáng-yáng hū!* 洋洋乎 | 'how vast!' (lit. 'ocean-like.')

505. *Yē* 耶 (sometimes written *yé* 耶) is another interrogative final particle, and, like *tsai* and *hū*, often has an auxiliary particle at the beginning of the clause: e. g.—

kì tāi yìù píng qír héu t'ài yé?  
 豈 待 有 痘 而 候 禱 耶  
 'Why wait until you are sick and then pray?'

tsè kì kin yǐ jìn ts'ing yé? Chuāng-tsè.  
 此 豈 近 於 人 情 邪  
 'How does this accord with human feelings?'

hō i chī kì jēn yé?  
 以 知 其 然 耶  
 'How can I know that it is thus?'

506. Some of the interrogative particles imply a negation. Such are, *hō* 盡 'why not?' (*quare non*); *mō-fî*.. 莫非 'surely, not otherwise than ..?' (*certe*); and *feù* 否 'or not?' (*nonne ita est*),—like a particle of *doubt*. *Hō* and *mō-fî* are placed at the beginning, but *feù* at the end of sentences.

*hō kō yēn qí chí?* 盡 各 言 爾 志 'why do not you all speak your minds?'

*Hō* 害 (usu. pron. *hai* 'to injure') appears to be used for the above *hō*: e.g.—

*hō pǔ wei?* 害 不 違 'why do you not resist?'

*feù yú móan nièn?* 否 與 滿 年 'is he indeed of full age?'

*tsü - hiá chā wù sīn yí feù yé?*

足 下 知 吾 心 || | 也

'Do you, Sir, indeed know my intention?'

Several examples of *mō-fî* will be found in Art. 452, and of *feù* in Art. 461.

507. *Kì* 何 'how?' is also an interrogative particle in common use in books and in some colloquial phrases: e. g. *kì-kàn* 敢 'how dare I?' which is an equivalent for 'I thank you!' 'I do not deserve the honour!' *Wú* 惡, *hō* 热, *hó* 古月, *hī* 奚, *yēn* 焉, and *gān* 安, as well as *kì*, are interrogative particles when placed at the beginning of clauses.

#### Examples.

*kì wei kōu-fù yìù kī - kē chī hai?* (Cf. ex. in Art. 501.)

豈 惟 口 腹 有 餓 渴 之 害

'Do only the mouth and the stomach suffer from hunger and thirst?'

*süi tō yǐ hī i-wéi?* 謂 多 亦 奚 以 爲 'though many, yet what use are they?'

wú hū kǒng? 无可 | 可 'what can be done?'

wú néng tāng chī? 惡能當之 惡能當之 'how could I bear it?'

wú hù chéng míng? 何以成名 'how will he perfect his reputation?'

hō chī yòng? 穴之用 'what use is it?' Yü-king.

wū-tzé hū pǔ lì hū? 吾子古不立 | 'why not establish yourself?'

yān kī ts'ung chī? 焉其從之 'should he follow him?' (See also the first example in Art. 445.)

yān li jin yù? 焉離仁與義 'why forsake benevolence and justice?'

ān tē ts'ū sīn hū? 安得足心 | 'how can you be content?'

ān nāng tū yé? 安能脫也 'how can we escape?'

508. There are various particles, or interrogative adverbs, used in the colloquial style for the question as *kè* 兒 'how many?' *nǎ* 哪 'which?' *tedng* 怎 'how?' (Cf. Arts. 255 and 256, and read pp. 27—30 in the Chrestomathy.)

509. The affirmative expressions *nán-taú* and *pǔ-ch'ing* (see Arts. 453 and 454), the former at the beginning, the latter at the end of the clause, also indicate a kind of question, which always expects the answer *yes* in reply to it. *Nán-taú*, lit. 'hard to say,' is in some respects similar to the German expression *viel-leicht, vielleicht* for *sehr leicht* 'probably, perhaps, doubtless'; and *pǔ-ch'ing*, lit. 'not perfect,' like *nicht wahr?* (See Schott's *Chin. Sprach.* p. 134. note.)

510. To the above *yé* 亦 or *yě* 也 must be added as an interrogative particle: e. g.—

jēn ts'ē Shūn pǔ kīn yú? 然則猶不禁 | 'if so, then why did not Shun resist?' (Cf. Chrest. 3. l. 29.)

#### X. Dubitative particles, 或 *huò*, 亦 *yě*, &c.

511. By dubitative particles are meant such words as give a character of *doubt* to the clause or sentence in which they occur; and according to this definition several of the conditional and interrogative particles might come under the same category. Several adverbs of *doubt* have already been given in Art. 253. It remains to give a few examples of their use here.

#### Examples.

*huò pǔ chī kiau-hau* 或不知叫號 'probably they knew not the cries out of doors.'

huō yìu kiāng-hū 或有江湖 'perhaps you have rivers and lakes;'

huō yìu wáng hū || 王侯 'perhaps you have kings and nobles;' which may be construed either &c. or &c.

huō jēn huō pǔ-jēn 或然或不然 'perhaps it is so, perhaps not.'  
(Cf. Art. 493.)

kǐ chī yú yì yù chī yú? 求之與抑之 | 'does he ask for it or do they give it him (without asking)?' (Cf. Chrest. 3. 1. 27.)

The following sentence from *Chuang-tsé* is worth inserting here to illustrate the uses of dubitatative and interrogative particles:

Kia yú Yí shù shí qí shù fì hū?  
甲與乙孰是而非乎?  
'Does Kia or Yí speak the truth?'

### XI. Intensivite particles, 太 t'ai, 忖 tsü, 純 tsü, &c.

512. The intensivite particles are words which are used to strengthen the assertion or negation in respect of some particular quality. They are generally verbs according to their primary signification, but as intensifiers they retain only so much of the verbal notion as will serve the purpose of emphasising the word or sentence in which they occur. We shall take each separately, with one or two examples.

513. *T'ai* 太 and *tsü* 忖 are very commonly used for *too*, *too much*.

#### Examples.

ché kí t'ai hièn 這計太險 'this project is too dangerous.'

t'ai làng tsáng sīe 太冷靜些 'a little too cold' (of a person or a place).

hiá shéu tè hàn-liàu 下手！狠了 'you struck me with too much violence.'

kiò tsü tsau liàu sīe 却！早了！ 'but too early rather.'

nì yè tè tō sin 你也！多心 'to take it too much to heart.'

514. *Shin*甚 'very,' *tsü* 純 'decidedly,' *ki* 极 'extremely,' are all used as intensivite particles.

#### Examples.

wén-lì pǔ-shin t'ung-t'eu 文理不甚通透 'his scholarship is not very profound.'

shin shi k'i-kwai 甚是奇怪 'it is strange indeed.'

wū wū kī-hwūi 絶無機會 'decidedly unfortunate.'

tsū wū jin-kū | 無人居 'utterly without inhabitants.'

chē yè-kò sīaú-kī-liau 這也可笑極了 'this is indeed extremely ridiculous.'

kī mū kiaú tī hwā 極沒竅的話 'language quite unintelligible.'

kī kīau tī hwā-kung | 巧的畫工 'a most clever artist.' (Cf. Arts. 331 and 334.)

Various other words are used as intensitive particles, such as *haù* 'good,' *shě-fān* 'the whole,' &c.

515. In literary compositions several words of intensifying power occur, which correspond to the expressions *much more, much less, &c.* Such are *yū* 愈, *yì* 益, *mǐ* 弼爾, and *hwāng* 見.

#### Examples.

tsé yū kín pí yū yuèn 此愈近彼愈遠 'the nearer this approaches, the farther that recedes.'

kú shíng yí yuèn qí yí pō 去聖益 | 而益薄 'the farther we depart from the sacred wisdom, the meaner we become.'

yóng chī qí mǐ mèng, sī - chī qí mǐ chuoáng,  
用之而彌明宿之而壯

'Use it and the brighter it becomes, confine it and the greater it will grow.'

chin tē pǔ tai yū sè, hwāng yū yēn hū!  
眞德不待於事況於言 |

'True virtue does not expect great deeds, much less does it wait on great words!'

516. *Shīn* 知引 is used in a similar way to *hwāng*, but it is far less common: e. g.—

chī chīng kàn shīn, shīn tsé yīu Miāu,  
至誠感神矧茲有苗

'The highest integrity influences the gods, much more the *Miāu* people.' (Cf. Prémare, *Not. Ling. Sin.* p. 215.)

#### XII. Exclamatory particles, 叫 yā, 呂 hī, 吉 tsāi, &c.

517. The particles of exclamation are very numerous in Chinese, and they vary according to the style of composition,—its antiquity and its peculiarities of literary and colloquial usage. In the books the exclamatory particles have

an important value. They serve to express in the language, with the written characters, those niceties of construction and expressions of feeling for which *sounds* and *gesticulations* are employed in oral communications.

518. *Yā* 𠎇 and *ā* 𠮩 are very common. They denote *wonder* or *astonishment*: e. g.—

*yā ché-shèù shi, píng pü-shí ngò-tsó-tí!* ‘Ah! this ode was not of my composing!’

They are sometimes joined as one exclamation: e. g.—

*ā-yā kín-yè kiò mǔ-hau tāng!* ‘Ah! to-night we are again without a lamp!’

519. *Hī* 𠎈 is a particle of exclamation, used most commonly in poetry, in the *Shi-king*, and in all ancient poems.

*pì mei jin hī!* 彼美人兮 ‘that beautiful person!’

520. *P’í* 𠎆 and *p’í* 𠎇 are used to express *contempt* or *defiance*, and are often equivalent to ‘begone!’ e. g.—

*p’í! tū-shí nì pér-heú líng-kwéi!* ‘Ah! all this confusion behind one’s back was all through you!’

*p’í! nì shí tō tá ti kwān-qr!* ‘Ah! you are indeed a very distinguished officer!’

521. In the plays of the *Yuēn* dynasty, *u* 𠮩 is used as an exclamation or *call* to an inferior: e. g.—

*u-ná fú-jín pü-yáu ti-k’u!* ‘O woman! do not cry and weep!’

*wú-tí pü-shí ngò hiúng-tí?* ‘Ah! is it not my brother?’

*wú-ná ki-shí-tí!* 𠮩 𠮩 寄 書 的 ‘Halloa! Postman!’

### XIII. *Euphonic particles.*

522. Particles which may be called *euphonic* are such as serve merely to make a clause sound well. It has been the practice however to denominate *euphonic* many of the particles which we have placed under different classes. It is seldom that a particle is purely euphonic, it generally denotes some *feeling* or *desire* in the mind of the speaker. Many of the words which we call interjections come under this class. In every dialect there are sounds of this kind peculiar to the locality, and when these sounds are expressed in writing, it must be done by some well-known character, which for the time is divested of its ordinary signification, and by the addition of *keu*, ‘mouth,’ it becomes an interjection or a euphonic particle. This usage has given rise to the euphonic particles of the books, for they were the interjections of ancient times, and indeed some of them remain in use, as such, unto the present hour.

523. Thus *i* 矣, *yé* 𠮩, and *hī* 𠎈 are said to be euphonic, while they also denote an affirmation (cf. Arts. 447, 448): e. g.—

*sìang pǐ-jēn* ㄕㄤ ㄆㄧㄢ ㄐㄶㄣ 'I imagine it must be so!'

*kǒd chī chī* ㄎㄉ ㄔㄧ ㄔㄧ 'it may be known!'

*hè-hè* / *hiuēn-hè* / 赫々 善々 'how splendid! how glorious!'

*ān tuè híng hì* / 安且幸 | 'happy and fortunate!'

*shén yìu yè chè, pǔ - kǒd tuì yè!* (Cf. Arts. 415, 416, and 442.)

**信友也者不可絕也**

'Faithful friendship may not be dispensed with!'

*t'ien-hiá kǒd-kiūn yè; tsiō lü kǒd-ts'è yè!*

**天下可均也爵祿可辭也**

'One may tranquillize the empire; one may refuse titles and office;'

*pè jin kǒd-tai yè; ching-yüng pǔ - kǒd nāng yè!*

**白刃可蹈也中庸不可能也**

'One may tread on a naked sword; and not be able to keep the "golden mean!"'

524. *Tsai* 吉哉 and *hū* 平乎 are used as euphonic or exclamatory particles, besides being used as interrogative particles: e. g.—

*fú tsai yēn yè!* 富哉言也 'how rich the language!'

*hién tsai Hwüi yè!* 賢哉回也 'how worthy is Hwüi!'

*kuün-tzé tō hū tsai!* 君子多乎哉 'has the great man so many (wants)!'

525. The final particle *yè* 也 also frequently occurs in the classics of the Chinese as a euphonic particle, and it then serves the purpose of a comma, by separating the characters, which precede it, from the rest of the sentence, as the following examples will show:

*kīn yē tsí wāng* 今也則亡 'the present is,—then gone for ever.'

*wū sāng yē yìu yāi qí chī yē wū yāi*

**吾生也有涯而知也無涯**

'My life has bounds, but knowledge, forsooth, is boundless.'

*sāng kí yē; — sì kwēi yē*

**生寄也死歸也**

'Life is a trust;—at death we resign it.'

*Fū* also sometimes goes with *yè*, when *yè* is simply euphonic:

*mō ngō chī yè fū!* 莫我知也夫 ‘no one understands me!'

526. *Lí* 里 is used in novels and in the colloquial style as a euphonic particle or as a particle of exclamation; e. g.—

*mō shuō mā, huǎn yáu tā h!*

莫說罵還要打哩

‘Not to speak of scolding, I shall beat him as well!'

527. Prémare gives these other particles of exclamation: *nī* 呢, *pō* 波, *nā* 那; and the student will find others in the course of his reading, but they are seldom used, therefore they need not be given here.

*ché-kó nī!* 這個 | ‘is it this?’

*k'ò pǔ-shí pō!* 可不是波 ‘is it not thus?’

*T'iēn-nā!* 天 | ‘O Heaven!’

528. *It* 意 ‘Ah!’ *tsiē* 差 ‘O!’ in calling the attention of persons, but sometimes to incite or encourage; and in the *Shih-kung*, with other particles, as an exclamation arising from pain: *hū-hū!* ‘oh! alas!’ *shin-i* 蔚矣 ‘indeed!’ *pǔ-hing* 不 | ‘unfortunately!’ *gō* 鬼 ‘wretch!’ or ‘hold!’ (Lat. *nefus!*) *yū* 於 ‘ah!’ are all found in the classics at the beginning of sentences, but they are rarely to be met with elsewhere.

529. Words formed by the imitation of natural sounds are very numerous in Chinese; e. g. *kiaū-kiaū* ‘the crowing of a cock,’ *siaū-siaū* ‘the noise of wind and rain.’ (See Dr. Morrison’s Dictionary, vol. I., under the radical *k'eu* 口 ‘mouth,’ for many expressions of a similar kind.)

530. Among the particles which the Chinese denominate *hú-tz* are included all words which do not come under the category of nouns, or under that of verbs,—but simply denote the relations which the nouns and the verbs of the sentence bear to each other,—or the feelings which exist in the mind of the speaker at the time the sentence is uttered. Some of these occur always at the beginning, some always at the end of the sentence; others are found in both positions in different sentences. Some particles affect nouns and single words, some affect the whole clause, others bind together the whole sentence. These facts have been noted under each particle, but there still remains much to be learnt, from careful observation, by the student himself. The following résumé of the particles may, however, be of service.

1. *Attributive* particles are *的* (411), *之* (412), *者* (415), *所* (421), because they make the words which they affect *attributive*.

2. *Connective*, 亦 (424), 而 (425), 又 (426), 并 (429), 並 (430), 兼 (431), 暫 (432), 且 (433), 及 (436), 連 (436), 也 (437), 夫 (438).
3. *Affirmative*, 是 (440), 然 (441), 也 (442), 焉 (445), 矣 (446), 已 (449), 莫非 and 無非 (452), 難道 (453), 不成 (454).
4. *Negative*, 不 (456), 弗 (459), 勿 (460), 否 (461), 非 (462), 無 (464), 莫 (465), 未 (466), 休, 別, 罷 (467), 无 (469), 亡 (470), 囧 (471).
5. *Adversative*, 而 (473), 但 (474), 只 (475), 止 (477), 惟, 乃 尚 (478).
6. *Causative*, 以 (482), 由 (483), 因 (484), 故, 所以 (485), 緣, 原 (486), 蓋 (487), 既 (488).
7. *Conditional*, 若, 如 (489), 既 (491), 假如 (492), 或 (493), 苟, 使, 倘 (494).
8. *Illative*, 古, 就 (496), 乃, 則 (497).
9. *Interrogative*, 哉, 乎 (498 and 502—4), 何 (499), 誰, 孰 (500), 耶, 邪 (505), 盍, 否, 莫非 (506), 豈, 惡, 昂, 古, 索, 焉, 安 (507), 積, 那, 怎 (508), 與, 較 (510).
10. *Dubititative*, 或, 與 (511).
11. *Intensitive*, 太, 感 (513), 甚, 絶, 極 (514), 憾, 益, 彌, 况 (515), 犹 (516).
12. *Exclamatory*, 呀, 阿 (518), 兮 (519), 呸, 唔 (520), 呀 (521).
13. *Euphonic*, 矣, 也, 兮 (523), 啟, 乎 (524), 嘿 (525), 呢, 波, 那 (526), 嘻, 惡 (527).

## SECT. II. ON SENTENCES.

## §. I. Preliminary remarks.

531. The first section of this chapter relates to the various forms and modifications of words and phrases, which enter into the composition of sentences, and these simple formations have been there designated *simple constructions*; but, beyond the occasional use of the terms *sentence*, *subject*, *predicate*, *attribute*, and *object*, nothing has been said of the form of Chinese sentences. And, before examples are given, it will be well to explain the meaning intended by the different terms which will be employed.

532. A sentence expresses by the words which it contains not merely a number of separate notions, but a *thought*, or an *assertion*, which is ascertained by the relations which those separate notions bear to each other; e. g. 'the wind blows cold to-day' indicates a *belief* on the part of the speaker; but the words of which this sentence is composed are only the materials with which the thought is expressed; and the same words in a different construction would mean a very different thing, e. g. (1) 'the son loves the father' is one thing, (2) 'the father loves the son' is another. *Tá-füng* is a 'great wind,' but *füng tā* means 'the wind is high.' It is important to bear this in mind, for in the structure of sentences we have no more to do with the words themselves, whether simple or compound, but with the relations which exist between them. Relations which, in some languages indeed, are regulated by the inflections of the words themselves, but in Chinese, and in some other languages, they are shown by the relative position of the words and clauses.

533. Every sentence consists of two members only; (1) the *subject*, or that thing about which something is said or predicated, and (2) the *predicate*, or that action or attribute which is asserted of the subject. These are indeed sometimes united by a small word, called the *copula*, which is one of the substantive verbs; but more frequently this is wanting: the principal verb, which contains the predicate, being sufficient of itself to show its relation to the subject. And in Chinese very often the copula is omitted; e. g. *t'iēn lâng* 'the weather is cold'; *ngô pü-hâù* 'I am unwell.'

534. There are, moreover, three relations which may exist in the sentence. First, the *predicative* relation,—or the relation of *subject* and *predicate* simply; secondly, the *attributive* relation,—or the relation of some qualifying expression to the *subject* or *object* of the predicate; and thirdly, the *objective* relation,—or the relation of the *object* (or supplemental expression) to the predicate. These terms are used to distinguish clauses in sentences. Thus a clause which contains subject and predicate simply, is a *predicative clause*, and in this the verb is the principal word. An attribute appended to a subject forms an *attributive clause*, and in this the adjective or attribute is the chief word. A clause added as an object to the predicate is an *objective clause*, and in this the object is the principal word, and if it relate directly to the predicate, it is the chief word in the whole sentence. The *predicative clause* conveys a definite and independent thought, and so may

stand alone; e. g. 'the rose is red.' The *attributive* clause cannot stand alone, because it does not express a complete thought, but only one of the elements of the sentence; e. g. 'the red rose,' 'the benighted traveller.' And the *objective* clause too is incomplete when standing alone,—when the object is united to the predicate of a sentence;—e. g. 'black with smoke,' 'withered this morning.' But these three elements of the sentence may be united to form a complete sentence; e. g. 'the red rose withered this morning.'

535. The *attribute* may be, (1) an *adjective*, (2) the *genitive case* of a noun, (3) a *noun in apposition*, or (4) a *noun with a preposition*; e. g. (1) 'a cold day,' (2) 'the king's horse,' (3) 'William, the Conqueror,' (4) 'a man *without bravery*', and (5) a *relative clause*, which is explanatory, may be regarded as an attribute of its antecedent\*.

536. The *object* may be (1) the *thing*, or *person*, which the principal verb of the sentence affects, or (2) it may be the *circumstances of time, place, manner* or *causality*, which serve to modify the action of the verb.

537. The *simple sentence* consists of only one clause, in which there is a subject and a predicate, but these may be enlarged and modified to a great extent. The subject in Chinese may consist of one word or of many; e. g. *Tí yǔ* (1. a. 11) 'the Emperor said:' *fàn tā-jin chī tài yù sān* 'the principles of great men generally are three:' (cf. Art. 541.)

538. But sentences in Chinese are seldom simple, they are most frequently complex or compound. A *complex sentence* is one in which there is a *principal clause* and one or more *subordinate*. The subordinate clause stands to the principal clause in one of the following relations, either (1) as its subject, (2) as an attribute of its subject or its object, or (3) as a modification of the whole principal clause. In each case respectively it is a noun sentence, an adjective sentence, or an adverbial sentence.

539. A *noun sentence* in English begins with such words as *that, what, who, when* or *where*; and in Chinese it is recognisable by certain marks and the presence of certain particles, as *so* 所 and *chē 者* and *tā 自*: (cf. Arts. 411—422.)

540. An *adjective sentence*, which is also an attributive clause, or a relative sentence, is introduced in English by *who, which*, and words of that class, as *that, how, wherein, whither, why, wherefore*; and in Chinese it is distinguished by *tā*, but very often no particle is present.

541. *Adverbial sentences* are such as specify the conditions of *time, place, manner* or *causality*. Adverbial sentences of *time* show (1) the *point of time*, (2) the *duration of time*, or (3) the *repetition of the circumstance*, and are introduced respectively by (1) *when*, (2) *whilst*, (3) *as often as*, &c. Adverbial sentences of *place* relate to (1) *rest in*, (2) *motion to*, or (3) *motion from a*

\* Since writing the above the author has seen an admirable little work on the "Analysis of Sentences" by Dr. Morell, one of Her Majesty's Inspectors of Schools, in which the subject is explained and applied to the English language with a clearness sought for in vain in grammatical treatises generally.

*place*, and in English they are introduced by (1) *where* or *wherever*, (2) *where* or *whither*, and (3) *whence*. Adverbial sentences of *manner* show (1) *similarity*, (2) *proportion*, or (3) *consequence*, and are introduced by (1) *as*, (2) the comparative degree of the adjective, or *as* after a negative in the principal clause, or by (3) *that*, or *so that*. Adverbial sentences of *cause* show (1) a *reason*, (2) a *condition*, (3) a *concession*, or (4) a *purpose*, and in English they are dependent upon the words (1) *because*, (2) *if* or *except, unless* (which = *if not*), (3) *although* or *however*, and (4) *that* or *in order that*. The infinitive mood alone is in English frequently used to express a purpose, and it then constitutes a distinct clause.

542. *Compound sentences* differ from complex sentences in that the clauses of which they consist are not mutually dependent, but are *co-ordinate*, and *simply connected*, with each other. This co-ordination may be considered as being under three relations. Thus when one clause is *supplemental* to the other, e. g. 'the ladder fell *and* the monkey ran away,' it may be called the *copulative* relation; when one clause is *opposed* to another, e. g. 'John is clever, *but* he is not profound,' it may be called the *adversative* relation; and when one clause contains the *reason* for the other, e. g. 'his army was disorganised, *hence* his despair,' it may be denominated the *causative* relation.

543. The *copulative* relation may exist in three degrees: (1) when equal stress is laid on both clauses,—each clause being distinct from the other; (2) when more stress lies on the second than on the first, as in clauses in English with *not only*,—*but*; (3) where the stress increases from clause to clause, as in the figure *climax*, each clause being introduced by some particle of sequence, *first, then, next, finally, &c.*

544. The *adversative* relation may exist in two forms: (1) where the second clause negatives the first (in English by *not*,—*but*), or (2) when the second clause limits the first; as, 'you may read it, *only* read it without stammering.'

545. The third, or *causative* relation in co-ordination, may have two divisions: (1) where the latter of two clauses expresses an effect, the former being the moral or physical cause, or (2) where the latter expresses a reason or motive, the former representing the result. This appears to be a simple inversion, which may be effected by the use of different particles of connection.

546. Compound sentences often suffer contraction by referring the same subject, the same predicate, and the same object to different co-ordinate clauses. Two or more subjects may go to one predicate; two or more predicates to one subject; two or more objects to one predicate; and several circumstances or limitations may be joined together in the same compound sentence, and may belong to the same word in that sentence.

547. Thus much has been said on the analysis of sentences, because without analysis of language in general, we can never arrive at the true analysis of the Chinese, and it is by a ready appreciation of the elementary forms and the scientific terms of grammar that clear, definite, and constant rules can be evolved from the study of Chinese. It is not the knowledge of a vast number of words which constitutes a real knowledge of any language, but it is the

right apprehension of its genius and idiomatic differences, (which is to be attained only by a careful analysis of its forms and constructions,) that will enable the student,—with a fair knowledge of words,—to read, speak, and translate correctly.

§. 2. *The forms of the simple sentence.*

548. A simple sentence may convey (1) a *command*, (2) a *wish*, (3) a *judgment*, i. e. an *assertion*, (4) a *question*, or (5) an *exclamation*. We have therefore to enquire what are the forms in Chinese for *imperative*, *optative*, *assertive*, *interrogative*, and *exclamatory* sentences. The imperative sentence will be dealt with first, because the simple force of the verb, without adjuncts, conveys this sense, and there is a close connexion between the imperative and the optative, at least in meaning. In the same way the root or crude form of the Latin verb expresses a *command*. (Cf. *es* ‘be thou,’ *ama* ‘love thou,’ and cf. Arts. 223 and 404.) Then after the assertion comes the question naturally, and these are often similar in form. The exclamation is often only to be distinguished from the question by the manner of its enunciation.

549. The form of the *imperative sentence* is simple and natural. The simple verb expresses the command, and the subject is generally understood; but when expressed, it stands before the verb and never, as a rule, after it, as it may in the English, ‘come thou here;’ e. g. *lai ché-lì*, ‘come here,’ or *nì lai ché-lì*, but not *lai nì ché-lì*. *Jù yì chāng yēn* (1. a. 16) ‘do you also throw light on the subject;’ *ku'ái kuǎn-màn*, *pǔ yaú tseù-lièù* (12. d. 20), ‘quickly shut the doors, and let none go forth:’ (cf. 12. i. 22.)

550. When the subject of an imperative sentence is a proper name, or the designation of a person, and not a mere pronoun, it sometimes stands after the verb; e. g. *lai, Yú!* (1. a. 13) ‘come, *Yú!*’ but the verbs *ts'ing* 从<sup>丁</sup> and *jāng* 亡<sup>良</sup> are used commonly before the subject, when that is expressed; e. g. *ts'ing-nì lai ché-lì* ‘please to come here;’ *jāng t'ā k'ú pá* ‘let him go away.’

551. The form of the *optative sentence* differs but little from that of the imperative. It is introduced by a verb which signifies to *desire* or to *wish*; e. g. *yuén nì píng-ān* ‘may you be happy!’ The expressions *pā-pū-té* and *hàn-piú-té* (cf. Arts. 273 and 395) should be remembered in this connexion. In the following passage in the *Sān-kwō* (litho. p. 13. c. 21—24) we have a noun governed by *hàn* as a verb; thus, *hàn lì pǔ nāng!* ‘would that my strength were adequate!’ or ‘would that I were able!’ (lit. ‘regret strength not able.’)

552. Every *assertive sentence* in Chinese consists of a subject which stands first, and a predicate which follows it. Circumstances of time and place may stand before the subject, and circumstances of manner, of cause, and of effect generally stand before the predicate. The subject must be a noun or a word used as such, or it may consist of a sentence used as a noun: (cf. 7. a. 10, 11; 7. f. 15—18; 2. g. 12—16; 8. d. 13—18, which all form subjects.) The subject may be explained, parenthetically as it were, by a word or words in apposition, or by a participial phrase: (cf. 8. o. 16—19; 9. b. 22—27;

2. h. 22—24.) The subject may consist of two nouns, the former being in the genitive case, to express the *origin*, *cause*, or *relationship* of the latter: (cf. 2. g. 12—16; 7. b. 29—c. 1; 2. h. 20—26.) The same remarks refer to the predicate when that is a noun.

553. The predicate generally requires one object, and sometimes two, to complete it; the first is called the *direct* object, the other the *indirect* object; e. g. ché yǐ-kān-shù lù-liaù yē-tsà 'this tree has shed its leaves;' k'ò-i yáng t'ā tsái-kiā ch'ü-ji (14. a. 16) 'I can employ him in the family to go in and out.'

554. *Interrogative sentences* have various forms in Chinese. Sometimes they are to be distinguished by the particles which are present in them, at other times the position of the clause, and of the words in it, shows the interrogative.

(1) When the particles are present, if they are final particles, the subject and predicate remain in the same position as they would in an assertive sentence; e. g. nì yìu tīng-tsien 'you have some cash,' nì yìu tsien mō? 'have you any cash?' ché yǐ-chè-mà shí kān-ts'au 'that horse eats hay,' ché yǐ-chè-mà shí shímmō? 'what does that horse eat?' (cf. Arts. 498—509.)

(2) When no interrogative particle is present, the form of the sentence may show that the sentence is interrogative. Two expressions are enunciated, one positive, the other negative, this leaves the mind in doubt, and shows that an enquiry is being made, just as tō-shāu, lit. 'many-few,' give rise to the abstract notion of *quantity*, and also to a question *how many?* e. g. t'ā tsái-kiā pū tsái-kiā, lit. 'he is at home,—not at home?'—'is he at home?' By a reference to the articles on the interrogative particles the student will obtain many examples of interrogative sentences.

555. The forms of the *exclamatory sentence* scarcely differ at all from those of the interrogative. They are generally introduced by an interrogative particle or some word clearly of the nature of an exclamation. (See the Arts. on the exclamatory particle; and cf. 1. l. 14—17; 11. l. 9—17.)

### §. 3. *The noun sentence.*

556. The noun sentence is one which occupies the place of a noun, and in Chinese may consist of a verb and its object; e. g. hái jìn pū háu 'to injure people is bad.' The particles chè, tī, and sò generally mark the noun sentence.

557. The verb alone, or with adjuncts of time, may constitute a noun sentence, and be the subject of a sentence; e. g. k'ung yìn fī k'í shí yè (9. o. 5), lit. 'I fear, to drink is not this time;' Tí siēn-sāng k'ú shí yaú k'ú kiù-liaù (10. o. 25), lit. 'Mr. Tí's going is this, he wished to go long since.' Again, hòu qí shí sī chī (3. d. 10) is a noun sentence, and the subject to the verb yù, which follows. Also yìu pāng tsé yuèn-fāng lat (3. d. 19) and jìn pū chī qí pū-wén (3. d. 29) are noun sentences: (cf. 9. b. 18—27.)

### §. 4. *The adjective sentence.*

558. The adjective sentence is any set of words which explains or qualifies

a noun. A relative clause in English (and in Chinese often a clause in apposition) does this; but generally some particle, as *tí* 而, *sò* 所, or *chè* 者, throws the whole into the form of an adjective clause, the subject of which is represented by the particle; this makes the adjective sentence often to assume the character of a noun (cf. 3. e. 13. etc.); e. g. *kāng-tàng-tí* *Tí kāng-tsè tāu-mén* (8. c. 18) is an adjective sentence or relative clause, as it were in apposition to *Kuó kāng-tsè* its antecedent: it means literally, 'the one just waiting for Mr. *Tí* to arrive at the gate.'

### §. 5. *The adverbial sentence.*

559. Adverbial sentences are such as express the circumstances of *time*, *place*, *manner*, and *cause*. They are sometimes introduced by particles in Chinese, but frequently they are without any distinctive mark of this kind; e. g. *suōn-kí tīng-lái* (8. a. 6—9), *tāu tèz-jí* (8. a. 10—12), *jí wí-ch'ü* (8. a. 13) are three adverbial sentences of *time* to the principal sentence *kì-lái* 'he arose'; *tsíú*, 'then,' is really not wanted, but in Chinese it is idiomatic to insert it; it sums up, as it were, the three clauses just mentioned.

560. But adverbial sentences of *time* are often shown by some particle or phrase being present in the sentence; e. g. *yí-kíen* *Tí kāng-tsè lái-pái* (8. c. 4), 'as soon as &c.', is marked by *yí-kíen*; and clauses beginning with *yí* and a verb will always mark an adverbial sentence of time. Again, *huóu-kíen* (8. e. 28), 'on suddenly seeing,' introduces a similar expression. Phrases beginning with *yí*, 'as soon as,' would sometimes, when followed by *then*, mark the *repetition* which is implied in expressions beginning with *whenever* in English; e. g. *yí shí hō ch'ü, tsíú kiàng Ying huóu*, lit. 'one time drink tea, then speak English,' i. e. 'whenever he drinks tea he talks English:' (cf. 8. i. 2; 16. d. 2.)

561. *Duration of time* is expressed by an adverbial sentence,—by putting *shí*, 'time,' or *shí-kíen*, 'time-interval,' in construction with the sentence; e. g. *nì tāng tsái ché-lí tí shí-heú, ngò pù-yáu tú*, 'while you are staying here, I will not read'; *Kau-kíil kán-shí* (16. a. 11) 'while *Kau-kíil* was looking on:' (cf. Art. 337.)

562. Adverbial sentences of *place* may refer to *position in* or *motion to* or *from* a place; e. g. *síl-pién tāu nà-lí*, *ngò t'üng nì k'ú*, 'whenever you like to proceed, I will go with you'; *ngò pù k'óng tāu nì tí tǐ-fāng lái* 'I will not go to your place'; *t'üng ché-lí tāu nà-kó tǐ-fāng, ngò pù k'óng k'ú*, 'I cannot go from hence to that place'; *ngò k'ú-tí tǐ-fāng, nì pù k'óng-lí lái*, 'where I go you cannot come.' The student will observe that such adverbial clauses require certain words, as *tí* 'from,' *tāu* 'to,' and the word *tǐ-fāng*, 'place,' in construction, just as *shí* and *shí-heú* are generally necessary in adverbial sentences of time.

563. Adverbial sentences of *manner*, which relate to *likeness*, *proportion* or *effect*, are introduced by prepositions or appropriate particles, as *ji* 如, *niāng* 象, *sz* 似, *jin* 以, *chau* 比, which mean 'as, like as, similar to,

according to,' &c.; or by verbs and particles combined, as *pì 比* 'to compare,' *yù 較* 'than,' &c.; or causative verbs, as *līng 令* 'to cause,' *pī 俾* 'to give,' &c.: (cf. the adverbs of manner, Arts. 246—251; also Arts. 211, 213, and 144—150.)

564. Adverbial sentences which refer to *likeness* are such as the following: *t'ā, siáng fú-tsīn, tsó sāng-i*, 'he carries on trade, as his father did;' *nāi pí k'ū-k'ū yū shi-sū jū-tsè, shīn fī-i yè* (9. l. 15), 'but, thus strictly to confine ourselves to the world's customs, would certainly not be right:' (cf. 4. m. 25; 8. k. 12; 9. b. 22; 21. e. 24.)

565. Adverbial sentences which relate to *proportion, intensity, equality* are such as *yī-niēn sháng-shéu, piēn tsīn-tsīn yìu wí* (10. a. 17), lit. 'one take raise hand, then relish it more and more,' which would seem to make the first clause an adverbial sentence of time (cf. Art. 560), but the sense of the passage would lean rather to the version 'as they drank (or 'the longer they drank') they relished it the more'; *t'ā, pū jū nì, tū-shū-tí*, 'he is not so learned, as you,' or 'he is not such a scholar, as you.'

566. Adverbial sentences which relate to *effect* are such as are introduced by *pà 把* 'to take,' *zì 以* 'to use,' *līng 令* 'to cause,' &c.; e. g. *ché-kó jīn sī-tsè, pà nì pū k'ò tū*, 'this man writes, so that you cannot read it'; *tā kiàng ché-yáng tō, līng ngò pū nāng kiàng*, 'he spoke so much, that I could not speak at all.' (cf. 1. j. 1—8.)

567. Adverbial sentences of *cause*, which relate to the *ground or reason, condition, concession, purpose or consequence*, require separate treatment, because they are generally dependent upon particles, or words used as such, as *yīn 因* 'because,' *zì 以* 'by,' *sīi 虽* 'although,' *jō 若* 'if,' *tsiú 然* 'then,' &c.

568. Adverbial sentences which express the *ground or reason* are sometimes without, and are sometimes accompanied by, distinctive particles; e. g. *yīn kién Kwó shīn tsīng . .* (9. e. 15) 'as he saw Mr. Kwó's deep feeling . .'; *ché-kó jīn pí-hàu, yīn-wéi t'ā má ngò*, 'that is a bad man, because he abused me'; *nì tsō-jí pū-lai, ngò tsíu pū tū-shū*, 'I did not read yesterday, because you did not come' (cf. 4. h. 2. and 18). There should be a causative particle present in the *protasis*, or an illative particle in the *apodosis*.

569. Adverbial sentences which express a *condition* are sometimes, but not always, introduced by a conditional particle (cf. Art. 265); e. g. *pū sūng ngò yī kwei yáng-tsīen, ngò pū pà nì ch'ū-k'ū*, 'if you do not give me a dollar, I will not let you go'; *jō-shí t'ā pū-tsīu, pí-ting tā t'ā*, 'if he does not go away, I must beat him'; *pū tsō-hàu shū, tsíu pū-k'ò-i kiau t'ā, tū-shū-fí*, 'if he had not made a good book, we could not call him a scholar:' (cf. 4. g. 24—28. and 4. h. 9—14.)

570. Adverbial sentences which express *concession* are nearly always introduced by a particle such as *sīi* 'although'; e. g. *sīi-jēn jū-kín pū-k'ū, hóu*

*lăt tā k'ü tō tō*, ‘although now he does not cry, afterwards he will weep much;’  
*kwoē-kwoē sūn tsai ching-yang q̄r-wán-lī* . . (23. d. 11) ‘although your honourable nation is in the vast ocean twenty thousand miles away;’ *nì shuo-hū sūn-piēn tō*, *ngò sin-pū-ii nì*, ‘however much you promise, I cannot believe you.’

571. Adverbial sentences which express a *purpose* are sometimes introduced by a particle; e. g. *tōn hiau ti i ching jin-lēn* (6. a. 4) ‘give practical weight to filial piety and fraternal love, in order to strengthen the relative duties.’ But when the purpose is contained in two or three syllables, it may be adjoined without a particle, like the English infinitive when it expresses a purpose.

572. Adverbial sentences which relate to *consequence* would seem to be similar to those under Art. 560, but these express rather the consequence which follows the principal sentence as a cause; e. g. ‘he talks, so that he is unintelligible,’ contains an adverbial sentence of *manner*; ‘he runs so fast, that he will be sure to get there in time,’ contains an adverbial sentence of *effect*. In this latter case, one clause contains the *cause*, the other the *effect*; but in the former case, the second clause simply qualifies the verb ‘talks.’ Examples of these distinctions in Chinese can hardly be given. So much is done by inference from the sense of a passage, that too subtle a distinction would only mislead. But a careful study of the causative and illative particles will be beneficial, and reference should be made to the exercises in Part III.

#### §. 6. *The complex sentence.*

573. The complex sentence differs from the compound sentence in this, that the clauses of which it is composed are mutually dependent. There is in a complex sentence one principal and one or more subordinate clauses, which come under one of the above-mentioned classes, viz. (1) the noun sentence, (2) the adjective sentence, or (3) the adverbial sentence.

#### Examples.

*hiō q̄r shi ei chī* ‘to learn and constantly to dwell on the subject,’ (noun s.)  
*pū yī yū hū?* ‘is it not a pleasure?’ (principal s.) (3. d. 10,—19,—29.)  
*i Kī-tsé kwoē tsō hóng-fàn* ‘by *Kī-tsé* restoring the great plan,’ (noun s.)  
*fā shéu shing yè* ‘he gave an example to the sacred sages,’ (principal s.)  
 (2. m. 13: cf. also 8. l. 12. and 9. l. 15—27.)

574. The adjective sentence is an accessory sentence, in apposition frequently to the word which it qualifies; and with the *person* or *thing*, for which that word is understood to stand, the adjective sentence may be said to be precisely similar to the noun sentence.

#### Examples.

*yī-kien Tī kūng-tsé lai-pai* ‘as soon as he saw Mr. *Tī* coming to call,’ (an adverbial s. of time.)  
*tsan fī paú yù Kwoō kūng-tsé* ‘he hastened to inform Mr. *Kwoō*,’ (principal s.)  
*kāng-tòng-é Tī kūng-tsé taú-mān* ‘who was just then waiting for Mr. *Tī* to arrive at the gate,’ (adjective s. qualifying *Kwoō*.)

§. 7. *The compound sentence.*

575. Compound sentences contain two or more co-ordinate clauses, each being independent of the other, though they are connected either actually by particles or virtually by the sense of the passage.

Examples.

*tī-en weī chī tāng pū nāng kiai, shíng-jin chī yēn wū-sò-yúng.* (2. i. 9.)  
*nāi ch'ü tā-fā, yáng weī shíng-sz.* (2. l. 20.)  
*nī yī-peī ngō yī-chān, pién pū fū tīlī-ts'z.* (10. a. 26.)  
*sān jin chō-té t'ing-peī ts'í-kien, Kwo ts'í gān ts'ó taú.* (10. c. 4.)

576. The three states or relations which may subsist in the compound sentence are, (1) the *copulative*, (2) the *adversative*, (3) the *causative*.

Examples.

- (1) *tí-sin yī yì pū-gān, kīn yī pū kān kiù liú.* (9. c. 26.)  
*kīu liō-t'ing nī-shī, shaù tāng yī ts'ān.* (9. d. 9.)  
*kīn hīng yī yuēn, yī tē siāng peī.* (9. i. 4.)
- (2) *k'ī jī-yé chī sò sī &c.* (5. n. 29—o. 30.)  
*siau-té yī pū jīn yēn k'í, tān chuāng i-sū &c.* (9. a. 26.)  
 Again in 9. c. 11, where an adversative clause comes in parenthetically,  
 but may be said to be co-ordinate with the previous sentence,  
 which is complex.
- (3) *lén hiau-tí, i chung jin-lén.* (6. a. 4.)  
*sāng-jin pū nāng yī-jí qīr wū yúng, ts'í pū-k'ò yī-jí qīr wū ts'āi.* (7. a. 10.)  
*shī kú ts'ó taú, i lì yīl shī.* (2. h. 11.)  
*wū yī wū sz, kú pū weī.* (2. j. 1.)

577. Under the copulative relation a subdivision may be said to exist, which relates to clauses presenting an alternative, as in English clauses beginning with the particles *either* and *or*. *Hwo* 或 or *hwo-chè* 或者 and *huán* 莫, repeated at the beginning of each clause, mark such sentences.

Examples.

*huán shí tāng chin, huán shí tāng shuā?*  
**還 是 當 真 | 是 當 而**  
 ‘Are you in earnest, or are you joking?’

*hwo-chè t'ā-lai, hwo-chè t'ā sè-hau,* ‘either he will come, or perhaps he is dead.’ (Cf. 3. l. 27, where *yī* is used for *or*, as a connective.)

§. 8. *Figures of speech.*

578. Under this comprehensive expression much is included, but we purpose noticing only a few of those peculiar forms which in language take this denomination: such as *ellipsis*,—the leaving out of words; *pleonasm*,

the redundant use of words; *antithesis*,—the appropriate use of words of opposite significations; and the *repetition* of a word or phrase to give emphasis to the expression.

579. By the figure ellipsis many expressions in Chinese become intelligible, which appear, at first sight, to be in accordance with no particular rule. Such are the terms *chǐ-l* (9. f. 12) 'old friends;' *pai-shéu* 'to make a visit on a person's birthday;' *pai-niēn* 'to pay compliments at the new year;' *kaú-laù* 'to plead age,' *kaú-píng* 'to plead sickness' (as a reason for retirement from office).

580. It is a very common thing to leave out the personal pronouns when they are the subjects of sentences, and when no difficulty would arise in supplying them from the context or from the conversation. *Pū-yáu* alone might be either 'do not!' i. e. *nōl*, or 'I do not want;' but *pū-yáu ché-kó tūng-sī* must be, 'I do not want this thing,' and *pū-yáu tūng-shéu* must be, 'do not move! = 'be quiet!' So also *sié-sié* 'thanks!' for 'I thank you,' but this expression is similar in the English, 'thank you.'

581. The obscurity which might sometimes veil the meaning of a sentence in Chinese is removed by the redundancy of repeating the same idea by negating its opposite term: thus, *ngō yaú k'ú, pū yaú tàng*, 'I wish to go, and do not wish to stay'; *nì yaú shuō chīn, pū yaú shuō huōng*, 'do you speak truly, and do not speak falsely'; *tsin-yén k'án-kien* 'I saw it with my own eyes.'

582. The Chinese delight in forming antitheses, for which their language affords great facility, every important attribute and object having its appropriate opposite term. A list of the most common of these will be found in Appendix I. Antithesis occurs frequently in proverbs and old sayings; e. g. *yìè t'el wéi, mō wéi chīn*, 'in front there is dignity, but behind no troops,' and *sháng yìè t'iēn-t'āng, xià yìè Sū Háng*, 'above there is heaven, and below *Su-(cheu)* and *Hang-(cheu)*' (cf. 19. i. 11.).

583. Repetition has already been referred to as being a common method of forming words and phrases and for intensifying adjectives and adverbs (cf. Arts. 99 and 136), but it is often merely for the sake of the rhythm that words and syllables are repeated. A few select expressions of this kind may be seen in Appendix I.

584. Almost all the other figures of speech which are used in European tongues are to be found in Chinese. *Climax* is especially common in this language. But it is needless to multiply examples of these figures, for they will easily be recognised by the advanced student.

#### §. 9. *The varieties of style.*

585. The differences of style in Chinese authors, and the marks of the period in literary works, are very great and distinct. The language of the most ancient authors is very brief and sententious, while the meaning is pregnant and expressive. There is a majesty and dignity of style, which have never been surpassed by later writers. The style of the *King* (cf. Part II. pp. 5, 6)

stands foremost in antiquity and sublimity. The *Ssu-shih*, the *Lü-lü*, the *Tai-ts'ing*, the *Ts'ao-ts'ieh*, and the *Shen-hai-kung* come next in order (cf. Part II. pp. 6, 7), and to these may be added the great commentators and writers of elegant compositions, such as *Chu'ang-tsé* and the *Shih-tsé*, or 'Ten scholars,' mentioned in Part II. pp. 7, 8. To these must be added *Meng-tsé*, who, though nearly equal to *K'ung-tsé* in Chinese estimation as a philosopher, has a diffuse style of composition. *Tso-shih*, the author of the *Tso-chüen* and the *Kwô-yü*, *Ssu-ma-tsien* and the *Ts'ai-tsé*, or 'men of talent,' come next, with the later authors, *Han-yü* (who lived in the *T'ang* dynasty), *Gau-yang Siú*, *Su Tung-po*, *Chu-hê*, and many others, fragments of whose works are preserved in the *Ku-wén yuán kiän* (cf. Part II. pp. 14, 36).

586. The distinctions drawn by the eminent writer *Yung-tsé* 用易子 (cf. Part II. p. 8) between the different varieties of style are as follows: *sé shing ts'ieh ts'i k'ing*; *ts'ieh shing sé ts'i fú*; *sé ts'ieh ching ts'i k'ing*. When the subject is greater than the power of expression, it is denominated *k'ang* 倉 'unevenly matched'; when the expression exceeds the subject, it is called *fú* 詞 'poetical style'; and when the subject and the expression are equally matched, it is called *k'ing* 令 'classic style.'

587. *Gau-yang Siú* says: *Yên i tsai sé, q̄r wén i shi yên; sé sín yên wén, ts'i k'í k'ing pü-yuèn*, 'let the words contain the theme or subject, and let elegant style adorn the words; let there be the subject truthfully, and the words elegantly set down, and the style will not be far from that which is called *king*.' In which passage the four characters 文言事 事. 文言文 *sé sín yên wén* contain the marks of the highest style of literary composition.

588. No positive rules can be given for composition, but the length of the *kú*, or clauses, should be somewhat diversified. Though clauses of four characters, which form phrases, are frequent in the best authors, the style will be stiff and bald, unless occasionally a clause of five, six, or seven characters be introduced. It is usual to accumulate ideas in an opening sentence, and then to display them separately in the sequence. The admired style of Chinese compositions may be compared to the elegant style of Cicero rather than to the nervous argumentative style of Demosthenes. (Cf. Prémare's *Notitia Lingua Sinica*, where examples of style will be found.)

## APPENDIX I.

### *List of antithetical words.*

商	shāng 'a wholesale merchant.'	賈	kù 'a retail trader.'
賞	shǎng 'to reward.'	罰	fa 'to punish.'
善	shén 'good, virtuous.'	惡	è 'bad, vicious.'
收	shōu 'to collect together.'	散	sàn 'to scatter abroad.'
首	shǒu 'the head.'	脚	jiǎo 'the foot.'
授	shòu 'to give.'	受	shòu 'to receive.'
獸	shòu 'a wild animal.'	畜	chù 'a tamed animal.'
始	shǐ 'the beginning.'	終	zhōng 'the end.'
是	shì 'it is so,—true.'	非	fēi 'it is not so,—false.'
否	shí 'yea.'	否	fei 'no.'
深	shēn 'deep (of water).'	淺	xiǎn 'shallow.'
伸	shēn 'to extend the body.'	屈	kuì 'to bend the body.'
身	shēn 'the body.'	神	shén 'the spirit.'
升	shēng 'to ascend.'	降	xiáng 'to descend.'
升	shēng 'to rise,' 浮 fú 'to float.'	沉	chén 'to sink.'
盛	shèng 'to flourish.'	衰	shuāi 'to decay.'
雙	shuāng 'a pair.'	隻	zhī 'an individual.'
順	shùn 'to obey.'	逆	nì 'to disobey.'
放	fàng 'to let go.'	收	shōu 'to take up.'
福	fú 'happiness.'	禍	huò 'misery.'
豐	fùng 'abundant.'	荒	huāng 'sterile.'
富	fù 'rich.'	貧	pín 'poor.'

愛	<i>gai</i> 'to love.'	惡	<i>wū</i> 'to hate.'
傲	<i>gau</i> 'proud.'	謙	<i>kiēn</i> 'humble.'
硬	<i>gāng</i> 'hard.'	軟	<i>juēn</i> 'soft.'
寒	<i>hán</i> 'cold.'	暑	<i>shù</i> 'heat.'
好	<i>haü</i> 'good.'	歹	<i>tai</i> or <b>惡</b> <i>o</i> 'bad.'
厚	<i>heü</i> 'thick,—generous.'	薄	<i>pō</i> 'thin,—mean.'
喜	<i>hi</i> 'to be glad.'	愁	<i>toiü</i> 'to be sorrowful.'
賢	<i>hiēn</i> 'a wise man.'	愚	<i>yü</i> 'a foolish man.'
虛	<i>hü</i> 'empty,—vain.'	實	<i>shi</i> 'solid,—true.'
形	<i>hing</i> 'the form,—substance.'	影	<i>yìng</i> 'the shadow.'
活	<i>huo</i> 'alive.'	死	<i>sz</i> 'dead.'
會	<i>hwüi</i> 'to meet together.'	別	<i>pi</i> 'to separate from.'
爺	<i>yé</i> 'the father.'	娘	<i>niang</i> 'the mother.'
筵	<i>yēn</i> 'the banquet.'	席	<i>sī</i> 'a common feast.'
友	<i>yiu</i> 'a friend.'	仇	<i>cheü</i> 'an enemy.'
因	<i>yin</i> 'good words and actions.'	果	<i>kò</i> 'the reward of them' (Budd.).
陰	<i>yin</i> 'the female principle in nature, —darkness,—obscure.'	陽	<i>yáng</i> 'the male principle in nature, —light,—clear.'
熱	<i>jì</i> 'hot.'	冷	<i>lang</i> 'cold.'
吉	<i>ki</i> 'fortunate.'	兇	<i>hiüng</i> 'unfortunate.'
高	<i>kaü</i> 'high.'	低	<i>ti</i> 'low.'
蓋	<i>kai</i> 'to cover.'	開	<i>k'ai</i> 'to open.'
甘	<i>kän</i> 'sweet.'	酸	<i>swän</i> 'sour.'
嫁	<i>kiä</i> 'to marry (of the woman).'	娶	<i>teüi</i> 'to marry (of the man).'
教	<i>kiaü</i> 'to teach.'	學	<i>hiö</i> 'to learn.'
結	<i>ki</i> 'to bind fast.'	解	<i>kiəi</i> 'to loosen.'
古	<i>ku</i> 'ancient times.'	今	<i>kin</i> 'the present time.'
禽	<i>kin</i> 'birds.'	獸	<i>sheü</i> 'beasts.'

<b>雄</b>	<i>hiung</i> 'the male (of birds).'	<b>雌</b>	<i>tsê</i> 'the female (of birds).'
<b>禁</b>	<i>kin</i> 'to forbid.'	<b>許</b>	<i>hiü</i> 'to allow.'
<b>曲</b>	<i>k'iu</i> 'crooked.' ( <i>wän</i> 彎.)	<b>直</b>	<i>chi</i> 'straight.'
<b>經</b>	<i>kîng</i> 'classic text.'	<b>傳</b>	<i>chuén</i> 'the commentary.'
<b>公</b>	<i>kîng</i> 'public.'	<b>私</b>	<i>sz</i> 'private.'
<b>功</b>	<i>kîng</i> 'merit.'	<b>報</b>	<i>pau</i> 'reward.' <i>kwo</i> 過 'fault.'
<b>空</b>	<i>k'îng</i> 'empty.'	<b>滿</b>	<i>muan</i> 'full.'
<b>饑</b>	<i>kî</i> 'hungry.' ( <i>nii</i> 饑.)	<b>飽</b>	<i>pau</i> 'satisfied.'
<b>生</b>	<i>sâng</i> 'raw, green.'	<b>熟</b>	<i>shü</i> 'cooked, ripe.'
<b>遠</b>	<i>yuän</i> 'distant.'	<b>近</b>	<i>kin</i> 'near.'
<b>去</b>	<i>k'ü</i> 'to go away.'	<b>來</b>	<i>lai</i> 'to come near.'
<b>君</b>	<i>kiün</i> 'the prince.'	<b>臣</b>	<i>chin</i> 'the vassal.'
<b>光</b>	<i>k'uang</i> 'brightness.'	<b>暗</b>	<i>gán</i> 'darkness.'
<b>理</b>	<i>li</i> 'the spiritual essence,—the principle which arranges.'	<b>氣</b>	<i>ki</i> 'the material essence,—the matter which is arranged.'
<b>利</b>	<i>ki</i> 'profit or interest.'	<b>本</b>	<i>pân</i> 'the original capital.'
<b>留</b>	<i>liü</i> 'to detain, to keep.'	<b>逐</b>	<i>chü</i> 'to throw away.'
<b>流</b>	<i>liü</i> 'to flow, to roam.'	<b>止</b>	<i>chi</i> 'to stop, to rest in.'
<b>樂</b>	<i>lu</i> 'to manifest pleasure.'	<b>悲</b>	<i>peï</i> 'to express sorrow.'
<b>猛</b>	<i>mâng</i> 'fierce.'	<b>艮</b>	<i>liâng</i> 'gentle, good.'
<b>門</b>	<i>mén</i> 'the outer door.'	<b>戶</b>	<i>hü</i> 'the inner door; <i>mən-hü</i> = 'family.'
<b>怒</b>	<i>nü</i> 'anger.'	<b>刃</b>	<i>jin</i> 'patience.'
<b>賓</b>	<i>pin</i> 'the guest.'	<b>主</b>	<i>chü</i> 'the host.'
<b>僕</b>	<i>pü</i> 'a man-servant.'	<b>婢</b>	<i>p'i</i> 'a maid-servant.'
<b>本</b>	<i>pân</i> 'the beginning.'	<b>未</b>	<i>mü</i> 'the end.'
<b>虧</b>	<i>ku'eï</i> 'to lose.'	<b>益</b>	<i>yë</i> 'to gain.'
<b>鬼</b>	<i>kweï</i> 'ghost inferior,—the active principle of <i>yin</i> '	<b>神</b>	<i>shin</i> 'spirit superior,—the active principle of <i>yáng</i> '

貴	<i>kwei</i> 'noble.'	賤	<i>tsien</i> 'mean.'
覩	<i>kwan</i> 'to look at from below, or from a distance.'	臨	<i>lin</i> 'to look at from above, or while approaching.'
燥	<i>sau</i> 'dry.'	濕	<i>shih</i> 'damp, humid.'
僧	<i>sang</i> 'religious.'	俗	<i>suk</i> 'secular.'
笑	<i>siau</i> 'to laugh.'	哭	<i>k'u</i> 'to cry.'
先	<i>sien</i> 'before.'	後	<i>hou</i> 'behind or after.'
新	<i>sin</i> 'new.'	舊	<i>kiu</i> 'old.'
信	<i>sin</i> 'to believe.'	疑	<i>ti</i> 'to doubt.'
姓	<i>sing</i> 'the name of the clan.'	氏	<i>shi</i> 'the name of the family.'
性	<i>sing</i> 'natural disposition.'	習	<i>si</i> 'practice.'
送	<i>sung</i> 'to give.'	愛	<i>sheu</i> 'to receive.'
送	<i>sung</i> 'to bid adieu.'	迎	<i>yeng</i> 'to welcome.'
師	<i>ss</i> 'a tutor.'	徒	<i>tuh</i> 'a pupil,—a disciple.'
單	<i>tan</i> 'single.'	雙	<i>shuang</i> 'double.'
貪	<i>t'an</i> 'covetous.'	廉	<i>lien</i> 'liberal,—not avaricious.'
淡	<i>tan</i> 'simple, moderate.'	濃	<i>nang</i> 'strong.'
刀	<i>tau</i> 'a sword with one edge.'	劍	<i>ki'en</i> 'a two-edged sword.'
問	<i>wen</i> 'to ask.'	答	<i>ta</i> 'to reply.'
未	<i>wei</i> 'not yet.'	已	<i>i</i> 'already.'
張	<i>ch'ang</i> 'to stretch the bow.'	弛	<i>shih</i> 'to relax the bow.'
章	<i>ch'ang</i> 'the art of counting.'	程	<i>ching</i> 'the art of weighing and measuring.'
倡	<i>ch'ang</i> 'a female musician.'	優	<i>yu</i> 'a male performer.'
長	<i>ch'ang</i> 'long.'	短	<i>tu'an</i> 'short.'
常	<i>ch'ang</i> 'constant.'	變	<i>pien</i> 'changeable.'
唱	<i>ch'ang</i> 'the leader in the song.'	和	<i>ho</i> 'the singer who replies.'
朝	<i>chau</i> 'morning.'	暮	<i>mú</i> 'evening.'

陟	<i>ch'è</i> 'to ascend.'	降	<i>kiáng</i> 'to descend.'
遲	<i>ch'i</i> 'slow.'	快	<i>ku'ei</i> 'quick,' = 速 <i>sō</i> .
智	<i>chi</i> 'prudent.'	愚	<i>yú</i> 'foolish.'
眞	<i>chin</i> 'true.'	假	<i>kià</i> 'false.'
成	<i>ching</i> 'to perfect.'	敗	<i>pai</i> 'to ruin.'
誠	<i>ching</i> 'sincere.'	僞	<i>wei</i> 'deceitful.'
正	<i>ching</i> 'straight.'	歪	<i>wei</i> 'crooked, awry.'
正	<i>ching</i> 'upright.'	邪	<i>sié</i> 'depraved.'
忠	<i>chung</i> 'faithful and truthful.'	佞	<i>ning</i> 'a flatterer.'
出	<i>ch'u</i> 'to go out.'	人	<i>jī</i> 'to enter in.'
早	<i>tsau</i> 'early.'	晚	<i>wàn</i> 'late.'
妻	<i>ts'i</i> 'wife.'	妾	<i>ts'i</i> 'concubine.'
焦	<i>tsiau</i> 'sad.'	樂	<i>lo</i> 'joyful.'
借	<i>tsie</i> 'to borrow.'	還	<i>hwǎn</i> 'to pay again.'
疾	<i>ts'i</i> 'hastily.'	遲	<i>ch'i</i> 'slow,' = 徐 <i>sū</i> 'leisurely.'
積	<i>ts'i</i> 'to collect.'	散	<i>sán</i> 'to scatter.'
姐	<i>tsie</i> 'elder sister.'	妹	<i>mei</i> 'younger sister.'
進	<i>tsin</i> 'to advance.'	退	<i>tui</i> 'to retreat.'
清	<i>ts'ing</i> 'clear.'	濁	<i>chü</i> 'muddy.' ( <i>hwǎn</i> 混)
晴	<i>ts'ing</i> 'serene weather.'	雨	<i>yù</i> 'rainy weather.'
左	<i>ts'e</i> 'the left hand.'	右	<i>yíu</i> 'the right hand.'
坐	<i>ts'eo</i> 'to sit.'	立	<i>ti</i> 'to stand.' ( <i>ki</i> 起)
從	<i>ts'eng</i> 'to follow after.'	違	<i>wei</i> 'to oppose.'
粗	<i>ts'u</i> 'coarse.'	細	<i>si</i> 'fine.'
祖	<i>ts'u</i> 'ancestor.'	孫	<i>sān</i> 'descendant.'
尊	<i>ts'an</i> 'honourable.'	卑	<i>pi</i> 'mean.'
存	<i>ts'en</i> 'to preserve.'	亡	<i>wáng</i> 'to lose.'
彼	<i>pi</i> 'that.'	此	<i>ts'ez</i> 'this.'

*Examples of antithesis in sentences.*

*yìù ts'āi wí - pí yìù mǎu, yìù mǎu wí - pí yìù ts'āi,*  
**有才未必有貌 | 有貌未必有才 |**

'There may be talent without beauty, and there may be beauty without talent.'

*mǎu ch'ing k'í - ts'āi, ts'āi fú k'í mǎu,*  
**貌稱其才 | 副其貌 |**

'His beauty equals his ability, and his talents enhance his beauty.'

*i pǔ chē shīn, shí pǔ ch'ung k'óu,*  
**衣不遮身 | 食不充口 |**

'Not clothing to cover his body, nor food to fill his mouth.'

*hè - chū pǔ - mì, shīn - chū pǔ - sīn?*  
**何處不覓 | 甚處不尋 |**

'Where have I not looked, where have I not sought?'

*yáu - k'í wú lèi, yáu - yēn wú - yù,*  
**要泣無淚 | 要言 | 語 |**

'He wished to weep, but he had no tears,—to speak, but he had no words.'

*t'ā wéi ngò è, ngò pí wéi - t'ā wáng,*  
**他爲我死 | 必爲他亡 |**

'As he died for me, I must sacrifice myself for him.'

*shàng-t'iēn wú - lú, jǐ - tí wú mén,*  
**上天無路人地 | 門 |**

'If he would rise to heaven there is no way, or enter earth there is no door,'  
 = 'he cannot escape.'

*nì yí - yēn ngò yí - kǔ. nì yí - ch'ung ngò yí - chàn.*  
**你一言我一句 | 你一鍾 | 一盞 |**

'They are well matched at gossiping.' 'They are well matched at drinking.'

*yí p'wán - qí t's'í, yí p'wán - qí k'óng,*  
**一半兒辭一兒肯 |**

'He half refuses, and is half willing.'

*Examples of repetition of characters.*

*yuèn-yuèn ts'iau kién 遠 | 離見* 'to look at from a long distance.'

*gai-gai t'üng-k'ü 哀 | 憫哭* 'to weep bitterly.'

yì-kú-kú tū t'íng-té liaù 一 句 | 都 聽 的 了 'I heard every word.'

yǐ-pú-pú mō shāng-shān lái 一 步 | 摸 上 山 來 'step by step,  
feeling his way, he ascended the mountain.'

kīng-kīng tǐ shuō 輕 | 的 說 'to speak very softly.'

t'íng-t'íng tāng-tāng 停 | 當 | 'in a fixed and proper manner.'

chǐ-chǐ yē-yē 扯 | 拽 | 'to carry off by force.'

míng-míng pěi-pěi 明 | 白 | 'very clearly understood.'

tuān-tuān chéng-chéng 驚 | 正 | 'elegant and correct.'

zéi-zéi chéng-chéng 齊 | 整 | 'precisely arranged.'

huān-huān mei-mei 昏 | 昧 | 'dull and bewildered.'

sù-sù t'au-t'au 索 | 叫 | 'to reiterate vociferously.'

*Phrases formed upon a similar principle.*

pǔ-chī pǔ-kiǎo 不 知 | 覺 'he knows not nor perceives.'

pǔ-míng pǔ-pěi 不 明 | 白 'quite unintelligible.'

yuán-sāng yuán-sè 願 生 | 死 'ready to live or die.'

kì-sāng kì-sè 氣 生 | 死 'desperately angry.'

kè-hèn kè-nàu 可 憎 | 惱 'extremely annoying.'

sè kì sè kìan 似 奇 | 巧 'apparently very clever.'

puán kāi puán yēn 半 開 | 掩 'half revealed and half concealed.'

puán jìn puán kwei 半 人 | 鬼 'half man and half ghost.'

lóng-shén lóng kwei 弄 神 | 鬼 'to play the ghost.'

lóng-lái lóng kú 弄 來 | 去 'to be eager at business.'

hú-yēn hú-yù 胡 言 | 語 'to talk very foolishly.'

má-tā má-siāu 罷 大 | 小 'to abuse all alike.'

tá-tsìu tá-jǐ 大 酒 | 肉 'a great feast.'

kìau-mù kìau-yáng 眍 模 | 樣 'in a haughty manner.'

kǒ-màn kǒ hú 各 門 | 戶 'each in his own way.'

*ki-sin ki-k'ü 吃辛 | 若* ‘greatly afflicted.’

*yìu-p'ing yìu-kú 有憑 | 據* ‘there is full proof of it.’

*mù-yuēn mù-kú 没原 | 故* ‘there is no ground at all for it.’

*mù-t'ung mù-yìng 没踪 | 影* ‘without trace or shadow.’

*Examples of synonyms used in phrases.*

*haú-kí gai-ts'ing 好潔愛清* ‘to love cleanliness.’

*t'ung kán k'ung k'ü 同甘共苦* ‘alike happy and troubled.’

*tuān p'in k'ing k'e 尊賓敬客* ‘to honour and respect guests.’

*huān-t'iēn hì-t'i 喜天喜地* ‘to rejoice exceedingly.’

*shí-t'iēn míng-t'i 誓天盟地* ‘to swear by heaven and earth.’

*shí-p'ang ts'iù-yìu 詩朋酒友* ‘friends of the Muse and the wine.’

*pái ch'óu sǔ yuán 報讐雪怨* ‘to revenge an insult.’

*líng yá li ch'i 伶牙俐齒* ‘clever at speaking.’

*hū sè huán siàng 糊思亂想* ‘to think confusedly.’

*jí kī e z hō 如饑似渴* ‘like hunger and thirst.’

*Select idiomatic phrases.*

*ts'óng t'êu lú wéi 藏頭露尾* ‘to hide the head and expose the tail.’

*nien mai li shuāi 年邁力衰* ‘years increased, strength decayed.’

*shān chin hai tsō 山珍海錯* ‘sumptuous fare.’

*ts'u ch'á t'an fán 盆茶淡飯* ‘tasteless tea and rice,—poor fare.’

*mei-lai yén-k'ü 眉來眼去* ‘glancing now and again.’

*mei-huā yén-siau 眉花眼笑* ‘arched eyebrows and laughing eyes.’

*huai-ts'ai paù-hiò 懷才抱學* ‘devoted to learning.’

*ts'ing-t'iēn pěi-jí 清天白日* ‘in open day.’

*nì-shāng ngò-liáng 你商我量* ‘let us mutually advise.’

*nì-t'ung ngò-si 你東 | 西* ‘we are mutually opposed.’

pè-jí hēi yè 白日黑夜 'from noon to midnight,—day and night.'

sei-sè pā-huo 段死活 'more dead than alive.'

sei-pàn pā-lì 七本八利 'the profit just saves the capital.'

pé-kǐng pè-kí 百俗百例 'very shrewd and clever.'

*Elegant phrases, idiomatic and poetic.*

Shī-yún 詩云 'the *Shi-king* says,' or Shū-yún 書云 | 'the *Shū-king* says.'

Tzé yú 子曰 'for K'ùng-tzé (Confucius) says.'

jūn-pi 潤筆, lit. 'to moisten the pencil,—to commit to writing.'

fung-fū 捧腹 'to laugh immoderately,' like "Se tenir les côtés de rire," or "Laughter holding both his sides." Milton.

keu-ming 鈎名, lit. 'to fish for a name,—to hunt for a reputation.'

mí-sūng 目送, lit. 'with the eye to accompany,—to watch until out of sight.'

yèn-kí 飲泣, lit. 'to drink tears,—to weep bitterly.'

shí-yán 食言, lit. 'to eat words,—to break a promise.'

Confucius denied himself in respect of four things, which are referred to in the following expressions :

wú-i 毋意 'he did not bind himself to his own opinion.'

wú-pi | 必 'he did not hold any thing to be of necessity absolute.'

wú-kú | 固 'he was not perverse and obstinate in his views.'

wú-ngo | 我 'he held no feelings of private interest.'

T'ái-yüan 泰元, lit. 'the exalted origin of things,—heaven.'

T'ung-kiün 東君, lit. 'the prince of the east,—the sun.'

T'ái-yáng 太陽 'the great light,—the sun.'—*Sol.*

Pè-kü 白駒, lit. 'the white colt,—the morning.'—*Aurora.*

I-ho 羲和 'the charioteer of the sun.'—*Phaethon.*

T'iēn-hän 天狼 'a star of evil omen.'

Siēn-hö 織靉 'the charioteer of the moon,' also called *Chäng-ngo*.

*Tí-kung* 帝 冂 'the rainbow,' also called *Tí-tung* 虹 帶 蠍.

*Nù-i* 女 東 'the Spirit presiding over flowers.'

*Wáng-huà* 王 化 'the royal flower,'—the *Máu-tān* 牡 丹.

*Tuāng-yìu* 淨 友 'the water-lily'; *Lóng-yá* 龍 牙 'the *lǐ-chī* 荔 枝.'

*Lí-chū-nǚ* 奴 奴, lit. 'slave of the *lǐ-chī*'= the *lóng-yá* ('fruit').

*chī-fúng* 追 風 'pursuer of the wind,' or *chī-tiān* 追 電 'a pursuer of the lightning,'—a name for a fine horse.

*shān-kiūn* 山 君, lit. 'prince of the mountains,—the tiger.'

The 'sheep' is called *Jéi-mǎi* 柔 毛; the 'goat,' *jèn-láng* 鬚 郎; the 'swallow,' *t'iēn-nǚ* 天 女; the 'parrot,' *yēn-niǎo* 言 鳥; the 'tortoise,' *lì fū* 止 夫; *Huān-fū*; the 'ant,' *huān-k'ü*; the 'vine,' *Hóng-yìu* 紅 友, *Huān-pō* 歡 伯, *Sāng-láng* 桑 | or *Lán-sīng* 蘭 生. *Tuō-tsīu* 佐 酒 is 'the wine for a journey.' *Chūng-tsīu* 中 | 'half drunk.' *Chén-huān* 陳 止 'ink.' *Fúng-wi* 凤 味 or *lóng-wi* 龍 尾 'an inkstone.' *Lí-wi* 栗 | 'the pencil.' *Yù-pàn* 玉 版 'paper.' *Shū-t'ing* 殊 廷 'palace of the immortals.' *Shí-kā* 世 家 'a man of rank.' *Yù-shí* 玉 食 'choice food.' *Niēn-shǒu* 黓 首 a term for 'men.' *Yù-tǐ* 玉 體 'a very fair person.' *Kāi-tzé* 高 斯 'passing rich.' *Kāi-sāng* 高 生 or *tāng-sāng* 登 | 'an old man.' *Tá-tsiāng* 大 匠 or *chǐ-chō* 執 錄 'a worker in wood.' *Ts'iāng-kwei* 翔 貴 'to fly after honours.' *Ts'iūn-tai* 泉 臺 'a sepulchral mound,—a tomb.' *Shèn-p'āng* 禪 疆 'a bier.' *Wù-kù* 物 故 'dead.' *Wáng-yáng* 亡 慘 'free from disease.' *Tiān-lí k'ü* 千 里 駒 is 'a fine young horse.' *Shí-chūng-hù* 詩 中 虎 is 'a poet.' *Jin-chūng-jīng* 人 中 龍 is 'an illustrious man.' *Kuài-yù-huā* 解 語 花 and *huā-k'iān-siū* 花 見 羞 and *yáng-liǔ-chī* 楊 柳 枝 mean 'a beautiful woman.' *Sē-tsè-tsó* 猶 子 座 'the seat of Buddha.' *Kiāng-fá* 疆 髮 is 'a barren soil.' *Kuēi-fǐng* 貴 鼎 'something very precious.' *Wù-fǐng-shí* 五 鼎 食 'the five kinds of flesh.'

## APPENDIX II.

*A list of Chinese family names (Pō-kiā sīng) arranged according to the Radical characters.*

(Rad. 1—44.)

1 丁 Ting	21 俟 Sè	41 包 Pau	61 唐 T'āng	81 安 Gān
2 万 Wan	22 倪 Ni	42 匡 Kuāng	62 喻 Yü	82 宋 Sung
3 上 Sháng	23 傅 Fu	43 卓 Chö	63 奕 Kiao	83 宅 Mi
4 丘 Kiü	24 儒 Chü	44 卜 Pu	64 單 Chen	84 崇 Tsüng
5 也 Mi	25 元 Yuän	45 卍 Pién	65 嚴 Yen	85 宦 Kwān
6 于 Yu	26 充 Chüng	46 印 Yin	66 國 Kuö	86 宣 Siüen
7 井 Tsing	27 党 T'ang	47 危 Wei	67 堵 Tu	87 宰 Hwán
8 人 Jin	28 全 Tsien	48 舛 Shé	68 壽 Sheü	88 宮 Küng
9 仇 Kia	29 公 Küng	49 屬 Li	69 夏 Hia	89 室 Tsai
10 令 Ling	30 爰 Ki	50 叔 Chü	70 大 Ta	90 家 Kia
11 仰 Yang	31 冉 Jan	51 古 Ku	71 奚 Hi	91 容 Yung
12 仲 Chung	32 冶 Ye	52 史 Si	72 姚 Yao	92 宿 Sü
13 任 Jin	33 冷 Leng	53 司 Si	73 姜 Kiang	93 寇 Kou
14 伊 I	34 凌 Ling	54 吉 Ki	74 姬 Ki	94 富 Fu
15 伍 Wu	35 习 Tiau	55 向 Hiang	75 婁 Leü	95 封 Fung
16 伏 Fu	36 別 Pie	56 吳 Wu	76 孔 K'ung	96 犀 Wei
17 何 Ho	37 利 Li	57 吕 Lu	77 孟 Meng	97 尙 Shiang
18 余 Yu	38 劉 Lia	58 周 Chou	78 季 Ki	98 尤 Yiu
19 侯 Hou	39 築 Laü	59 和 Ho	79 孫 Son	99 尹 Yin
20 愉 Yu	40 勾 Keü	60 咸 Hiän	80 宇 Yu	100 居 Kü

101 庀 <i>Kü</i>	128 徒 <i>Tü</i>	155 犧 <i>Ch'au</i>	182 樂 <i>Yü</i>	209 骨 <i>Huo</i>
102 屠 <i>Tü</i>	129 從 <i>Tsüng</i>	156 時 <i>Shi</i>	183 樊 <i>Fan</i>	210 膜 <i>T'ong</i>
103 山 <i>Shan</i>	130 德 <i>Té</i>	157 宴 <i>Yen</i>	184 權 <i>Chiüen</i>	211 滿 <i>Mwan</i>
104 峯 <i>Ts'in</i>	131 惠 <i>Hwei</i>	158 景 <i>King</i>	185 繢 <i>Luan</i>	212 潘 <i>P'an</i>
105 崔 <i>Ts'ui</i>	132 慎 <i>Shin</i>	159 暴 <i>Paü</i>	186 步 <i>Gau</i>	213 滯 <i>T'an</i>
106 穐 <i>Kü</i>	133 慕 <i>Mü</i>	160 璞 <i>Ki</i>	187 步 <i>Pü</i>	214 僕 <i>Pü</i>
107 巢 <i>Ch'au</i>	134 應 <i>Ying</i>	161 曹 <i>Ts'au</i>	188 武 <i>Wü</i>	215 烏 <i>Wü</i>
108 左 <i>Tso</i>	135 懷 <i>Hwei</i>	162 曾 <i>Tsäng</i>	189 爰 <i>Ch'ü</i>	216 集 <i>Tsiau</i>
109 巫 <i>Wa</i>	136 戈 <i>Ko</i>	163 朱 <i>Chü</i>	190 眮 <i>Twan</i>	217 𠙴 <i>Hiung</i>
110 巴 <i>Pa</i>	137 戎 <i>Jang</i>	164 李 <i>Li</i>	191 殷 <i>Yin</i>	218 燕 <i>Yen</i>
111 師 <i>Sz</i>	138 成 <i>Ching</i>	165 杜 <i>Tü</i>	192 母 <i>Mü</i>	219 牛 <i>Niau</i>
112 席 <i>Si</i>	139 戁 <i>Ts'i</i>	166 杭 <i>Hüng</i>	193 毛 <i>Maü</i>	220 牧 <i>Mü</i>
113 常 <i>Ch'ang</i>	140 戲 <i>Tai</i>	167 東 <i>Tüng</i>	194 水 <i>Shwüi</i>	221 狄 <i>Ti</i>
114 干 <i>Kan</i>	141 房 <i>Fang</i>	168 松 <i>Sung</i>	195 江 <i>Kiang</i>	222 狐 <i>Hu</i>
115 平 <i>P'ing</i>	142 邑 <i>Hü</i>	169 林 <i>Lin</i>	196 池 <i>Ch'i</i>	223 王 <i>Wang</i>
116 康 <i>K'ang</i>	143 扶 <i>Fü</i>	170 柏 <i>Pe</i>	197 汪 <i>Wäng</i>	224 班 <i>P'an</i>
117 廣 <i>Yü</i>	144 支 <i>Chi</i>	171 查 <i>Chä</i>	198 汲 <i>Ki</i>	225 琢 <i>Kü</i>
118 廉 <i>Liän</i>	145 政 <i>Ching</i>	172 柯 <i>Kö</i>	199 沃 <i>Wü</i>	226 鼎 <i>Chin</i>
119 廖 <i>Liau</i>	146 敝 <i>Gau</i>	173 柳 <i>Liu</i>	200 沈 <i>Chün</i>	227 甘 <i>Kan</i>
120 廣 <i>Kwang</i>	147 文 <i>Wän</i>	174 柴 <i>Ch'at</i>	201 沙 <i>Shä</i>	228 甫 <i>Fü</i>
121 弓 <i>Küng</i>	148 方 <i>Fang</i>	175 桂 <i>Kwei</i>	202 洪 <i>Hüng</i>	229 篁 <i>Ning</i>
122 弘 <i>Hüng</i>	149 於 <i>Yu</i>	176 桑 <i>Sang</i>	203 浦 <i>Pü</i>	230 田 <i>Tien</i>
123 張 <i>Chang</i>	150 施 <i>Shi</i>	177 桓 <i>Wän</i>	204 淳 <i>Shen</i>	231 申 <i>Shin</i>
124 強 <i>K'üang</i>	151 昌 <i>Ch'ang</i>	178 梁 <i>Liüng</i>	205 溫 <i>Wän</i>	232 畢 <i>Pi</i>
125 彭 <i>P'eng</i>	152 明 <i>Ming</i>	179 梅 <i>Mei</i>	206 游 <i>Yü</i>	233 白 <i>Pë</i>
126 後 <i>Heü</i>	153 易 <i>T</i>	180 楊 <i>Yang</i>	207 湛 <i>Chän</i>	234 皇 <i>Hwang</i>
127 徐 <i>Sü</i>	154 賦 <i>Tsan</i>	181 燦 <i>Yang</i>	208 湯 <i>Tang</i>	235 皮 <i>Pë</i>

236 益 Pi	263 紅 Hóng	290 茄 Sǎn	317 虞 Yú	344 越 Yuē
237 盛 Shéng	264 索 Sò	291 荆 King	318 蝠 Yú	345 趙 Chāo
238 盧 Lú	265 終 Chōng	292 莊 Chāng	319 衛 Wéi	346 路 Lù
239 相 Siāng	266 經 Kīng	293 幸 Sin	320 衡 Héng	347 車 Chē
240 罡 K'ü	267 繆 Miù	294 莫 Mó	321 衰 Yuēn	348 軒 Hiēn
241 石 Shí	268 羅 Lá	295 華 Huá	322 求 Kiú	349 輸 Yuēn
242 邇 K'í	269 羊 Yáng	296 萬 Wán	323 裴 P'ái	350 辛 Sin
243 祖 Tsù	270 翁 T'ung	297 葉 Yè	324 褚 Ch'ü	351 農 Nóng
244 祝 Ch'ü	271 翁 Ung	298 葛 K'ó	325 解 Kiā	352 通 T'ung
245 祿 Lu	272 習 Si	299 董 T'ung	326 計 Ki	353 逢 F'ung
246 禹 Yù	273 翩 Ti	300 蒙 M'ung	327 許 Hù	354 連 Lién
247 秋 Ts'iu	274 眇 K'óng	301 前 Kw'ái	328 譬 Tsé	355 遂 Lø
248 秦 Ts'ín	275 聞 W'én	302 浦 P'ú	329 謬 Chén	356 邇 Ch'í
249 程 Ch'ing	276 翳 Niè	303 蒼 Ts'áng	330 談 T'án	357 邊 Pién
250 穆 Mü	277 胡 Hú	304 蓋 Kai	331 諸 Chü	358 邢 Hing
251 空 K'ung	278 脩 Su	305 逢 P'áng	332 謂 Sié	359 那 Nø
252 寶 Teú	279 能 N'óng	306 蔚 Wei	333 譚 T'án	360 台 T'aï
253 章 Ch'ang	280 咸 Ts'áng	307 蔡 Ts'ai	334 谷 Kú	361 邮 P'ing
254 童 T'ung	281 臺 Tat	308 將 Ts'iáng	335 豐 F'ung	362 邕 Shau
255 竹 Chü	282 舒 Shü	309 蘭 Sian	336 貝 Pei	363 郁 Yø
256 符 Fu	283 艾 Gai	310 薄 Pö	337 貢 K'ung	364 鄭 Hi
257 管 K'wan	284 茄 Jüi	311 薊 Ki	338 費 Fei	365 卤 Kau
258 簡 Kiän	285 花 Hwā	312 香 Sié	339 賀 Hé	366 郝 Hø
259 藜 Tei	286 苗 Miau	313 藍 Lan	340 貢 Pi	367 郎 Lang
260 米 Mi	287 范 Fán	314 垣 Lin	341 貢 Kia	368 鄭 Kia
261 糜 Mi	288 茅 Maou	315 蔷 Kw'ái	342 賴 Lai	369 鄭 Hi
262 紀 Ki	289 口 Ja	316 蘇 Su	343 赫 He	370 鄭 Kwø

371 都 <i>Tu</i>	385 閨 <i>Mìn</i>	399 雙 <i>Shuāng</i>	413 顧 <i>Kú</i>	427 廣 <i>Má</i>
372 鄂 <i>Gò</i>	386 閣 <i>Yēn</i>	400 離 <i>Lí, Hí</i>	414 養 <i>Yāng</i>	428 黃 <i>Huang</i>
373 鄭 <i>Tsēn</i>	387 閔 <i>Kü</i>	401 雲 <i>Yún</i>	415 饒 <i>Jau</i>	429 黎 <i>Li</i>
374 烏 <i>Wū</i>	388 開 <i>Kuān</i>	402 雷 <i>Léi</i>	416 馬 <i>Má</i>	430 黑 <i>Hē</i>
375 鄧 <i>Téng</i>	389 馮 <i>Hán</i>	403 霽 <i>Hō</i>	417 馮 <i>P'ing</i>	431 駁 <i>T'a</i>
376 鄭 <i>Chéng</i>	390 阮 <i>Yuàn</i>	404 革 <i>Kén</i>	418 駱 <i>Lü</i>	432 鼓 <i>Ku</i>
377 豐 <i>Fung</i>	391 陰 <i>Yin</i>	405 翩 <i>Kung</i>	419 高 <i>Kao</i>	433 齊 <i>Ts'i</i>
378 鄰 <i>Li</i>	392 陳 <i>Ch'in</i>	406 鞠 <i>Kiü</i>	420 鬚 <i>Yō</i>	434 齒 <i>Chi</i>
379 金 <i>Kin</i>	393 陶 <i>T'au</i>	407 章 <i>Wei</i>	421 魏 <i>Wei</i>	435 齡 <i>I</i>
380 斜 <i>T'eu</i>	394 陸 <i>Lü</i>	408 韓 <i>Han</i>	422 魚 <i>Yü</i>	436 龍 <i>Láng</i>
381 鈕 <i>Neu</i>	395 陽 <i>Yáng</i>	409 召 <i>Shau</i>	423 魯 <i>Lü</i>	437 麗 <i>P'ang</i>
382 錢 <i>Ts'ien</i>	396 隆 <i>Lung</i>	410 頂 <i>Hsiang</i>	424 鮑 <i>Pau</i>	438 龍 <i>Kung</i>
383 鐘 <i>Chung</i>	397 鬼 <i>Wei</i>	411 須 <i>Sü</i>	425 凤 <i>Fung</i>	
384 長 <i>Ch'ang</i>	398 雍 <i>Yung</i>	412 顏 <i>Yen</i>	426 紫 <i>Kiü</i>	

Note—64 is also called *shen*. 305 should have 'grass' above it. 314 should have 'door' with 'grass' above it. 389 should have 'a door' over it.

The following are family names of two syllables.

*Ch'ang-s'en* (384, 79).  
*Ch'en-yü* (64, 6).  
*Chü-kü* (331, 298).  
*Chung-li* (383, 400).  
*Chung-s'en* (12, 79).  
*Gau-yüng* (186, 395).  
*Hia-hau* (69, 19).  
*He-lien* (343, 354).  
*Hien-yuen* (348, 349).  
*Huang-fu* (214, 228).  
*Kung-yé* (29, 32).  
*Kung-s'en* (29, 79).  
*Kung-yüng* (29, 269).  
*Ling-hu* (34, 222).  
*Mu-yüng* (133, 91).

*P'u-yüng* (214, 395).  
*Shin-t'u* (231, 102).  
*Shang-kuän* (3, 85).  
*Shen-yü* (204, 6).  
*Sz-k'ung* (53, 251).  
*Sz-ma* (53, 416).  
*Sz-t'u* (53, 128).  
*T'a-chö* (70, 50).  
*T'an-t'at* (213, 281).  
*Tsing-ching* (84, 145).  
*Tung-fang* (167, 148).  
*Yü-wen* (80, 147).  
*Wen-jen* (275, 8).  
*Wen-sé* (2, 21).  
*We-ch'i* (96, 356).

The numbers refer to the previous list.

## APPENDIX III.

*A list of the dynasties, the emperors, and the nién-huá.*

### I. Sān-huáng 三皇 'the Three emperors.'

Under this title are included the names of six persons, whose history is pure myth, but whose names ought to be known to the Chinese student.

1. Pǔ'ān-kù 盤古 (v. Part II. p. 104).
2. Tiēn-huáng 天 | \*.
3. Tī-huáng 地 |.
4. Jin-huáng 人 |.
5. Yǒu-chāu 有巢.
6. Sūi-jin 燧人.

These rulers are said to have reigned myriads of years, and to have invented all the ordinary arts of life.

### II. Wǔ-dì 五帝 'the Five emperors.' [B. C. 2852—2204.]

1. Fù-hī 伏羲 (115).
2. Shén-nóng 神農 (140).
3. Huáng 黃帝 (100).
4. Shǎo-hau 少昊 (84).
5. Chu'en-hiē 風顛 (78).
6. Ti-kü 帝嚙 or 偕 (78).
7. Tāng-tsé Yau 唐堯 (102).
8. Yú-tsé Shèn 虞舜 (50).

Of this early period tradition alone renders an account. Eight sovereigns ruled, and instituted many useful methods of providing for the wants and comforts of their subjects. Ploughing, fishing, writing, keeping records of events, and the best modes of governing mankind formed the subjects of their invention. During these times *Kāi-fung-fù*, on the *Huáng-hö* in *Hö-nan*, was the metropolis. The first cycle began in the 61st year of *Huáng-tsé*.

### III. Hia-chau 夏朝 'the Hia dynasty.' [B. C. 2205—1767.]

1. Tā Yu 大禹 (2205—8).
2. Tī K'i | 啟 (2197—9).
3. Tāi

\* The characters *huáng*<sup>a</sup>, *wáng*<sup>b</sup>, *ti*<sup>c</sup>, *t'ái*<sup>d</sup>, *ts'ui*<sup>e</sup>, *ts'ung*<sup>f</sup>, and some others will not be repeated frequently in this list. The numbers in brackets give the date of the commencement and the length of each reign.

<sup>a</sup> 皇   <sup>b</sup> 王   <sup>c</sup> 帝   <sup>d</sup> 太   <sup>e</sup> 祖   <sup>f</sup> 宗

*Kāng* 太康 (2188. 29). 4. *Chūng Kāng* 仲 | (2159. 13). 5. *Tí siāng* | 相 (2146. 28). 6. *Shǎo Kāng* 少 | (2118. 61). 7. *Tí Chu* | 杵 (2057. 17). 8. *Tí Huái* | 槐 (2040. 26). 9. *Tí Māng* | 芒 (2014. 18). 10. *Tí Sè* | 沢 (1996. 16). 11. *Tí Pǔ-káng* | 不降 (1980. 59). 12. *Tí Kiāng* | 穀 (1921. 21). 13. *Tí Kìn* | 廉 (1900. 21). 14. *Tí Kùng-kia* | 孔甲 (1879. 31). 15. *Tí Kaū* | 皐 (1848. 11). 16. *Tí Fá* | 發 (1837. 19). 17. *Kí Kwei* 桀癸 (1818. 52). (Cf. Part II. p. 22, note for a notice of *Yù*.)

#### IV. *Shāng-chāu* 商朝 'the Shang dynasty.' [B. C. 1766—1122.]

1. *Chéng-tāng* 成湯 (1766. 13). 2. *T'aí-kia* 太甲 (1753. 33). 3. *Wú-tīng* 武丁 (1720. 29). 4. *T'aí-kāng* | 庚 (1691. 25). 5. *Siaù-kia* 小 | (1666. 17). 6. *Yung-kì* 雍己 (1649. 12). 7. *T'aí-mài* | 戊 (1637. 75). 8. *Chūng-tīng* 仲丁 (1562. 13). 9. *Wai-jin* 外壬 (1549. 15). 10. *Hé-lán-kia* 河亶 | (1534. 9). 11. *Tsù-yǐ* 祖乙 (1525. 19). 12. *Tsù-sin* | 辛 (1506. 16). 13. *Wú-kia* 汤甲 (1490. 25). 14. *Tsù-tīng* | 丁 (1465. 14). 15. *Nán-kāng* 南 | (1433. 25). 16. *Yáng-kia* 陽 | (1408. 7). 17. *Pw'an-kāng* 盤 | (1401. 28). 18. *Siaù-sin* 小 | (1373). 19. *Siaù-yǐ* | 乙 (1352. 28). 20. *Wú-tīng* 武丁 (1324. 59). 21. *Tsù-kāng* | 庚 (1265. 7). 22. *Tsù-kia* | 甲 (1258. 33). 23. *Lìn-sin* 獄 | (1225. 6). 24. *Kāng-tīng* | 丁 (1219. 21). 25. *Wú-yǐ* 武 | (1198. 4). 26. *T'aí-tīng* 太丁 (1194. 3). 27. *Tí-yǐ* 帝 | (1191. 37). 28. *Chéu-sin* 封 | (1154. 32).

#### V. *Chou-chāu* 周朝 'the Cheu dynasty.' [B. C. 1122—249.]

1. *Wú-wáng* 武王 (1122. 7). 2. *Chéng-wáng* 成 | (1115. 37). 3. *Kāng-wáng* 康 | (1078. 26). 4. *Cháu-wáng* 曽召 | (1052. 51). 5. *Mù-wáng* 穆 | (1001. 55). 6. *Kóng-wáng* 共 | (946. 12). 7. *I-wáng* 鴟 | (934. 7). 8. *Hiaú-wáng* 孝 | (909. 15). 9. *I-wáng* 夷 | (894. 16). 10. *Lí-wáng* 厲 | (878. 51). 11. *Siuēn-wáng* 宣 |

- (827. 46). 12. *Yū-wáng* 幽 | (781. 11). 13. *Píng-wáng* 平 |  
 (770. 51). 14. *Huān-wáng* 相 | (719. 23). 15. *Chuāng-wáng* 莊 |  
 (696. 15). 16. *Lí-wáng* 麗 | (681. 5). 17. *Huì-wáng* 懿 | (676.  
 25). 18. *Shāng-wáng* 商 | (651. 33). 19. *Kǐng-wáng* 頃 | (618. 6).  
 20. *Kuāng-wáng* 匡 | (612. 6). 21. *Tíng-wáng* 定 | (606. 21).  
 22. *Kiēn-wáng* 廉 | (585. 14). 23. *Líng-wáng* 靈 | (571. 27). 24.  
*Kǐng-wáng* 景 | (544. 25). 25. *Kǐng-wáng* 敬 | (519. 44). 26.  
*Yuán-wáng* 元 | (475. 7). 27. *Chéng-tíng-wáng* 貞定 | (468. 28).  
 28. *Kǎo-wáng* 考 | (440. 15). 29. *Wéi-lì-wáng* 威烈 | (425. 24).  
 30. *Gān-wáng* 安 | (401. 26). 31. *Lí-wáng* 烈 | (375. 7). 32.  
*Hiént-wáng* 豪烈 | (368. 48). 33. *Shén-tíng-wáng* 慎靄 | (320. 6).  
 34. *Nàn-wáng* 諒 | (314. 59). 35. *Tōng-chéu-kiūn* 東周君  
 (255. 6).

During this period several great men flourished, whose names and works have come down to the present time. Such was *Wèn-wáng*, 'the prince of letters,' who at the end of the *Shang* dynasty had been imprisoned for his upright conduct. In confinement he wrote the *Yi-kīng* or 'Book of changes,' and was afterwards liberated through the intercession of a lady whom his son (afterwards *Wù-wáng*, the first monarch of the *Chou* dynasty) had sent to the emperor. *Wù-wáng* and his brother *Chéu-kīng* were both eminent men of letters. *Láo-tsé*, the founder of the Tauist sect, *K'ung-tsé* (Confucius) (B.C. 519), and *Méng-tsé* (Mencius) were all born during the *Chou* dynasty. The doctrines taught by these worthies of antiquity were called *wáng-lái*, 'the royal doctrines,' a term which is equivalent to the term "philosophy" in Europe. The country was divided into many petty states in these times. At one time there were 125, at another they were reduced to 41. The terms *Chén-kuo* 單國 and *Lí-kuo* 列國 were the designations of these 'contending' or 'confederate' states.

#### VI. *Tsin-chau* 秦朝 'the Tsin dynasty.' [B.C. 249—246.]

1. *Chuāng-ziāng wáng* 莊襄王 (249. 3).

#### VII. *Hou Tsin chau* 後秦 'the Latter Tsin dynasty.' [B.C. 246—202.]

1. *Chì Hwáng-ti* 始皇帝 | | (246. 37). 2. *A-řshí Hwáng-ti* (209. 7).

*Ch'ī Hwang-ti* was the most celebrated ruler China ever had. He built the great wall, and destroyed all existing records, as far as he could do so, and put many of the learned to death, because he feared their influence to incite the people to rebellion. He was undoubtedly a great monarch, his power extended throughout China, and he called himself the 'First emperor.'

### VIII. *Hán-chau* 漢朝 'the Han dynasty.' [B. C. 202—A. D. 25.]

1. *Kao-tsū* 高 | (202. 8). 2. *Hui-ti* 惠 | (194. 7). 3. *Lü-hsü* 吕后 | (187. 8). 4. *Wen-ti* 文 | (179. 23). 5. *King-ti* 景 | (156. 16). 6. *Wu-ti* 武 | (140. 54). 7. *Chau-ti* 昭 | (B. C. 86. 13). 8. *Siu-en-ti* 宣 | (B. C. 73. 25). 9. *Yuén-ti* 元 | (B. C. 48. 16). 10. *Ch'ing-ti* 成 | (B. C. 32. 26). 11. *Gai-ti* 哀 | (B. C. 6. 6). 12. *Ping-ti* 平 | (A. D. 1. 5). 13. *Jü-tez ying* 孫子嬰 | (A. D. 6. 17). 14. *Hua-yang-wáng* 淮陽王 | (A. D. 23. 2).

### IX. *Tung Hán* 東漢 'the Eastern Han dynasty.' [A. D. 25—221.]

1. *Kuang-wu* 光武 | (25. 33). 2. *Ming-ti* 明 | (58. 18). 3. *Chang-ti* 章 | (76. 13). 4. *He-ti* 和 | (89. 17). 5. *Shang-ti* 尚 | (106. 1). 6. *Gan-ti* 安 | (107. 19). 7. *Shen-ti* 順 | (126. 19). 8. *Ch'üng-ti* 中 | (145. 1). 9. *Ch'e-ti* 質 | (146. 1). 10. *Huan-ti*桓 | (147. 21). 11. *Ling-ti* 靈 | (168. 22). 12. *Hién-ti* 賢 | (190. 31).

At the end of this dynasty the empire was divided into 'Three kingdoms,' *Shu*, *Wei*, and *Wu*.

### X. *Hou Hán* 後漢 'the Latter Han.' [A. D. 221—265.]

1. *Chau-ti* 昭烈 | (221. 2). 2. *Hou-ti* 後 | (223. 42).

### XI. *Tsin-chau* 晉朝 'the Tsin dynasty.' [A. D. 265—317.]

1. *Wu-ti* 武 | (265. 26). 2. *Hui-ti* 惠 | (290. 17). 3. *Hua-ti*懷 | (307. 6). 4. *Ming-ti* 民 | (313. 4).

### XII. *Tung Ts'in* 東晉 'the Eastern Tsin.' [A. D. 317—420.]

1. *Yuán-ti* 元 | (317. 6). 2. *Ming-ti* 明 | (323. 3). 3. *Ch'ing-ti* 成 | (326. 17). 4. *Kang-ti* 康 | (343. 2). 5. *Mu-ti* 穆 | (345. 17).

6. *Kai-ti* 哀帝 (362. 4). 7. *Ti-yi* 帝夷 (366. 6). 8. *Kien-wen* 建文 (371. 2). 9. *Hsiau-wu* 孝武 (373. 24). 10. *Gan-ti* 安帝 (397. 22).  
11. *Kung-ti* 恭帝 (419. 1).

The literary degree of *Siu-ts'at* was introduced A. D. 286.

### XIII. *Pe Sung* 北宋 'the Northern Sung.' [A. D. 420—479.]

1. *Kai-ts'u* 高文 | (420. 3). 2. *Shai-ts'u* 少文 | (423. 1). 3. *Wen-ts'u* 文 | (424. 30). 4. *Wu-ts'u* 武 | (454. 10). 5. *Fi-ts'u* 廢文 | (464. 1).  
6. *Ming-ts'u* 明 | (465. 8). 7. *Tsang-wu-wang* 蒼武王 (473. 4).  
8. *Shen-ts'u* 川頤 | (477. 2).

### XIV. *Ts'i-chau* 齊朝 'the Tsi dynasty.' [A. D. 479—502.]

1. *Kai-ts'u* 高 | (479. 4). 2. *Wu-ts'u* 武 | (483. 11). 3. *Ming-ts'u* 明 | (494. 5). 4. *Tung-huän-heü* 東昏侯 (499. 2). 5. *He-ts'u* 和 | (501. 1).

### XV. *Liang-chau* 梁朝 'the Liang dynasty.' [A. D. 502—557.]

1. *Wu-ts'u* 武 | (502. 48). 2. *Kien-wen* 建文 (550. 2). 3. *Yuän-ts'u* 元 | (552. 3). 4. *King-ts'u* 君文 | (555. 2).

About this time the people began to use chairs for seats. *Wu-ts'u* became a Buddhist monk, and observed the rules of the order.

### XVI. *Chin-chau* 陳朝 'the Chin dynasty.' [A. D. 557—589.]

1. *Kai-ts'u* 高 | (557. 3). 2. *Wen-ts'u* 文 | (560. 7). 3. *Fi-ts'u* 廢 | (567. 2). 4. *Siu-en-ts'u* 宣 | (569. 14). 5. *Hoü-chü* 後主 (583. 6).

### XVII. *Sui-chau* 隋朝 'the Sui dynasty.' [A. D. 589—620.]

1. *Kai-ts'u* 高 | (589. 16). 2. *Yüng-ts'u* 易 | (605. 13). 3. *Kung-ts'u* 勇 | (618. 1). 4. *Kung-ts'u-t'ung* 倖 | | 倡 | (619. 1).

### XVIII. *T'ang-chau* 唐朝 'the T'ang dynasty.' [A. D. 620—907.]

1. *Kai-ts'u* 高 | (620. 7). 2. *T'ai-teüng* 太 | (627. 23). 3. *Kai-*

*tsüng* 高 | (650. 34). 4. *Chüng-tsüng* 中 | (684. 26). 5. *Jü-tsüng* 齊 | (710. 3). 6. *Hieu-tsüng* 立 | (713. 43). 7. *Sü-tsüng* 肅 | (756. 7). 8. *Tai-tsüng* 代 | (763. 8). 9. *Tö-tsüng* 德 | (780. 25). 10. *Shen-tsüng* 順 | (805. 1). 11. *Hien-tsüng* 憲 | (806. 15). 12. *Mu-tsüng* 穎 | (821. 4). 13. *King-tsüng* 敬 | (825. 2). 14. *Wen-tsüng* 文 | (827. 14). 15. *Wu-tsüng* 武 | (841. 6). 16. *Siuén-tsüng* 宣 | (847. 13). 17. *I-tsüng* 諒 | (860. 14). 18. *Hi-tsüng* 僖 | (874. 15). 19. *Chau-tsüng* 曙 | (889. 15). 20. *Chau-siuén-tsüng* 曙宣 | (904. 3).

XIX. *Hou Liang* 後梁 'the Latter Liang dynasty.' [A. D. 907—923.]

1. *Tai-tsü* 太 | (907. 6). 2. *Liang-chü-tien* 梁主頃 | (913. 10).

XX. *Hou T'ang* 後唐 'the Latter T'ang dynasty.' [A. D. 923—936.]

1. *Chuang-tsüng* 莊 | (923. 3). 2. *Ming-tsüng* 明 | (926. 8). 3. *Min-tsü* 民 | (934). 4. *Pi-tsü* 比 | (934. 2).

XXI. *Hou Ts'in* 後晉 'the Latter Ts'in dynasty.' [A. D. 936—947.]

1. *Kao-tsü* 高 | (936. 8). 2. *Ch'u-tsü* 出 | (944. 3).

XXII. *Hou Han* 後漢 'the Latter Han dynasty.' [A. D. 947—951.]

1. *Kao-tsü* 高 | (947. 1). 2. *Yin-tsü* 比 | (948. 3).

XXIII. *Hou Cheu* 後周 'the Latter Cheu dynasty.' [A. D. 951—960.]

1. *Tai-tsü* 太 | (951. 3). 2. *Shé-tsüng* 世 | (954. 6). 3. *Kung-tsüng* 共 | (960).

XXIV. *Sung-chau* 宋朝 'the Sung dynasty.' [A. D. 960—1127.]

1. *Tai-tsü* 太 | (960. 16). 2. *Tai-tsüng* 太 | (976. 22). 3. *Chün-tsüng* 眞 | (998. 25). 4. *Jin-tsüng* 仁 | (1023. 41). 5. *Ying-tsüng* 英 | (1064. 4). 6. *Shin-tsüng* 神 | (1068. 18). 7. *Chö-tsüng* 哲 | (1086. 15). 8. *Hwü-tsüng* 徽 | (1101. 25). 9. *Kin-tsüng* 錦 | (1126. 1).

XXV. *Nán Sūng* 南宋 'the Southern Sung.' [A. D. 1127—1280.]

1. *Kāu-tsüng* 高 | (1127. 36). 2. *Hiaú-tsüng* 孝 | (1163. 27). 3. *Kwāng-tsüng* 光 | (1190. 5). 4. *Níng-tsüng* | (1195. 30). 5. *Lì-tsüng* 理 | (1225. 40). 6. *Tú-tsüng* 度 | (1265. 10). 7. *Kóng-tsüng* 恭 | (1275. 1). 8. *Twān-tsüng* 豐而 | (1276. 2). 9. *Tí-pīng* 帝暉 | (1278. 2).

XXVI. *Yuēn-chau* 元朝 'the Yuēn dynasty.' [A. D. 1280—1368.]

1. *Shí-tsù* 世 | (1280. 15). 2. *Ch'ing-tsüng* 成 | (1295. 13). 3. *Wǔ-tsüng* 武 | (1308. 4). 4. *Jin-tsüng* 仁 | (1312. 9). 5. *Yīng-tsüng* 英 | (1321. 3). 6. *T'ai-tsing-ti* 泰定 | (1324. 5). 7. *Míng-tsüng* 明 | (1329. 1). 8. *Wàn-tsüng* 文 | (1330. 3). 9. *Shén-tsüng* 順 | (1333. 35).

XXVII. *Míng-chau* 明朝 'the Míng dynasty.' [A. D. 1368—1644.]

1. *T'ai-tsù* 太 | (1368. 30). 2. *Kién-wūn-ti* 建文 | (1398. 5). 3. *Tai-tsüng* 太 | (1403. 22). 4. *Jin-tsüng* 仁 | (1425. 1). 5. *Siuēn-tsüng* 宣 | (1426. 10). 6. *Yīng-tsüng* 英 | (1436. 21). 7. *Kíng-ti* 景 | (1457. 8). 8. *Hién-tsüng* 懲 | (1465. 23). 9. *Hiaú-tsüng* 孝 | (1488. 18). 10. *Wǔ-tsüng* 武 | (1506. 16). 11. *Shí-tsüng* 世 | (1522. 45). 12. *Mū-tsüng* 穆 | (1567. 6). 13. *Shin-tsüng* 神 | (1573. 47). 14. *Kwāng-tsüng* 光 | (1620. 1). 15. *Hi-tsüng* 烏 | (1621. 7). 16. *Hwai-tsüng* 懷 | (1628. 16).

XXVIII. *Tá-ts'ing-chau* 大清朝 'the Tá-ts'ing dynasty.'

[A. D. 1644—1862.]

1. *Shí-tsù-cháng* 世 | 章 (1644. 18). 2. *Shéng-tsù-jìn* 聖 | 仁 (1662. 61). 3. *Shí-tsüng-hién* | | 懲 (1723. 13). 4. *Kāu-tsüng-shèn* 高 | 純 (1736. 60). 5. *Jin-tsüng-jūi* 仁 | 睿 (1796. 25). 6. *Taú-kwāng* 道光 (1821. 30). 7. *Hién-fūng* 咸豐 (1851. 9). 8. *Tüng-chī* 通治 (1860).

## APPENDIX IV.

### THE NIEN-HAU.

(1.) *List of the characters occurring in the nién-hau, arranged alphabetically.*

章 chāng 'luminous.'	淳 chún 'pleasant.'	辰 chén 'complete.'
昌 chāng 'splendid.'	中 chūng 'middle' or 'second.'	显 hién 'illustrious.'
常 chāng 'constant.'	重 cháng 'renewed.'	興 hing 'flourishing.'
長 chāng 'extensive.'	符 fú 'charm.'	訓 hiún 'instruction.'
昭 chān 'bright.'	輔 fú 'assistance.'	禾 ho 'peace.'
𠂔 chè 'large, wide.'	福 fú 'happiness.'	和 ho 'harmony.'
始 chì 'beginning.'	豐 fúng 'affluent.'	河 ho 'the river.'
至 chí 'extreme.'	鳳 fúng 'omen of good.'	鴻 háng 'vast.'
治 chí 'ruling.'	封 fúng 'affluent.'	弘 háng 'vast.'
致 chí 'the utmost.'	安 gān 'peace.'	洪 háng 'vast.'
赤 chī 'carnation.'	漢 hán 'milky-way.'	化 huá 'reforming.'
眞 chīn 'true.'	衡 hāng 'adjusting.'	黃 huáng 'yellow.'
征 chīng 'conquering.'	亨 hāng 'success.'	皇 huáng 'emperor.'
貞 chīng 'virtuous.'	後 hóu 'second.'	微 huī 'excellent.'
承 chīng 'aiding.'	狩 hóu 'hunting.'	會 huī 'united.'
成 chīng 'perfect.'	喜 hī 'pervading.'	義 i 'justice.'
正 chīng 'upright.'	嬉 hī 'rejoicing.'	儀 i 'correct.'
政 chīng 'regulating.'	熙 hī 'prosperity.'	仁 jīn 'humane.'
禎 chīng 'pure.'	禧 hī 'bliss.'	人 jīn 'man.'
垂 chīl 'extending.'	孝 hiau 'pious.'	開 kāi 'opening.'

甘	kān 'sweet.'	路	lù 'manifest.'	瑞	shuì 'good omen.'
康	kāng 'firm.'	祿	lù 'happiness.'	璽	sì 'royal seal.'
更	kāng 'more.'	龍	lóng 'dragon.'	象	xiàng 'elephant.'
紀	kì 'arranging.'	隆	lóng 'glorious.'	先	xīn 'first.'
啟	kì 'instructing.'	民	mǐn 'people.'	宣	xiān 'extending.'
極	kì 'extreme.'	明	míng 'bright.'	朔	sò 'restoration.'
嘉	kiā 'increasing.'	業	niè 'inheritance.'	綏	sūi 'tranquil.'
鼎	kiā 'stag.'	年	nhiān 'year.'	歲	suì 'year.'
乾	kiān 'firm.'	寧	níng 'peace.'	嗣	sí 'succession.'
監	kián 'controlling.'	本	pǔn 'origin.'	大	tā 'great.'
建	kián 'establishing.'	寶	pǎu 'precious.'	太	tài 'extreme.'
景	kǐng 'illuminated.'	保	pǎo 'protecting.'	泰	tài 'vast.'
竟	kǐng 'investigating.'	平	píng 'peace.'	登	téng 'ascending.'
慶	kǐng 'good.'	普	pǔ 'general.'	道	ào 'reason.'
君	kiún 'princess.'	順	shùn 'obedient.'	德	dé 'virtue.'
居	kíl 'residing.'	紹	shàu 'continuing.'	地	dì 'earth.'
恭	kíng 'honouring.'	上	shàng 'superior.'	帝	dì 'ruler.'
拱	kíng 'uniting.'	攝	shè 'directing.'	調	tiáo 'regulating.'
觀	kuān 'to see.'	取	shéi 'taking.'	天	tiān 'heaven.'
光	kuāng 'brightness.'	授	shòu 'receiving.'	鼎	dìng 'security.'
廣	kuāng 'vast.'	壽	shòu 'aged.'	定	dìng 'fixed.'
龜	kuəi 'tortoise.'	視	shí 'behold.'	冊	tuò 'plan.'
國	kuó 'kingdom.'	神	shén 'divine.'	載	zài 'containing.'
禮	lǐ 'ceremony.'	昇	shēng 'ascending.'	贊	zàn 'praising.'
曆	lì 'heavenly signs.'	升	shēng 'ascending.'	宅	zé 'dwelling.'
麟	lin 'stag.'	聖	shèng 'sacred.'	詳	xiáng 'felicitous.'
樂	lè 'joy.'	盛	shèng 'abundant.'	節	xié 'partition.'

爵	tsiō 'noble.'	賜	ts'i 'bestowing.'	耀	yar̄ 'glory.'
青	tſing 'azure.'	通	t'ung 'thorough.'	延	yen 'spread.'
清	tſing 'pure.'	同	t'ung 'same.'	炎	yen 'luminous.'
靖	tſing 'quiet.'	統	t'ung 'complete.'	應	yeng 'replying.'
初	tsū 'beginning.'	端	tuān 'upright.'	祐	yū 'assistance.'
祚	tsū 'blessings.'	鳥	ǖ 'a crow.'	豫	yú 'prepared.'
聰	tsūng 'general.'	萬	wan̄ 'myriad.'	雲	yün 'clouds.'
宗	tsūng 'ancestor.'	文	wen̄ 'literary.'	運	yün 'revolving.'
崇	tsūng 'revered.'	五	wǖ 'five.'	元	yuän 'beginning.'
總	tsūng 'general.'	武	wǖ 'military.'	雍	yüng 'harmony.'
隋	tǖ 'all.'	陽	yáng 'vast.'	永	yäng 'eternal.'

Note.—All these characters are significant when they are present in the designation of a year or a reign, and the meanings here attached to them are intended to guide the student in rendering such designations into English. In some cases the translation of the character will not suit the English expression, and some words are used figuratively, or they refer to a well-known story. The expression generally runs in the usual grandiloquent phraseology of the Chinese, and intimates that "Peace and prosperity have arisen;" that "Blessings are going to be universally diffused;" or that "All things are beginning again to prosper."

The following list of the *nién-hao*, in which they are arranged according to the English alphabet, will be of immense service to the student of Chinese history. The absence of the native characters will be of little consequence, as the names of the emperors, the dynasties, and the years of the cycle are given, and one of these is generally mentioned by native authors who use the *nién-hao*.

## (2.) List of the nién-háu arranged alphabetically.

Nién-háu.	Duration.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
Ch'āng-hō	2	Ch'āng-ti	Hán	tīng-hái		87
Ch'āng-wù	2	Ch'āu-lí-ti	Shù-Hán	kāng-té	221	
Ch'āng-shóu	2	T'iēn-hoà	T'āng	jīn-shín	692	
Ch'āng-gān	4	T'iēn-hoà	T'āng	sīn-ch'è	701	
Ch'āng-kóng	4	Mù-tsüng	T'āng	sīn-ch'è	821	
Ch'āng-héng	4	Míng-tsüng	Hou-T'āng	kāng-yín	930	
Ch'āng-tū	6	Ying-tsüng	Hsiá	tīng-yù	1057	
Ch'āu-yuán	6	Ch'āu-ti	Hán	yī-wí	86	
Ch'āu-kien-kwō	5	Wáng-màng	Hán	kī-sé		9
Ch'āu-kwāng	4	T'ai-wú-ti	Wei	kī-té	424	
Ch'āi-té	4	Ch'āng-ch'ing-kóng	Chin	kuei-máu	583	
Ch'āi-té	2	Si-tsüng	T'āng	píng-shín	756	
Ch'āi-tu	3	Ch'ing-tsüng	Súng	yī-wí	995	
Ch'āi-hō	2	Jin-tsüng	Súng	kī-wú	1054	
Ch'āi-p'ing	4	Ying-tsüng	Súng	kī-shín	1064	
Ch'āi-níng	1	Ch'āi-yung-ti	Kin	kuei-yù	1213	
Ch'āi-yuán	31	Shí-ti	Yuén	kī-té	1264	
Ch'āi-yuán	6	Shén-ti	Yuén	yī-kwéi	1335	
Ch'āi-tá	4	Wú-tsüng	Yuén	wú-shén	1308	
Ch'āi-chí	3	Ying-tsüng	Yuén	sīn-yù	1321	
Ch'āi-hō	1	T'ai-tsing-ti	Yuén	wú-shín	1328	
Ch'āi-shén	3	Wàn-tsüng	Yuén	kāng-wú	1330	
Ch'āi-ch'ing	28	Shén-ti	Yuén	sīn-sé	1341	
Ch'āi-ü	13	Tá-ti	Wú	wú-wú	238	
Ch'ān-yuán	3	Ti-liáng	Kin	kuei-yù	1153	
Ch'āng-hō	4	Wú-ti	Hán	kī-ch'è	92	
Ch'āng-kwān	23	T'āi-tsüng	T'āng	tīng-hái	627	
Ch'āng-yuán	20	Té-tsüng	T'āng	yī-ch'è	785	
Ch'āng-yú	4	Siüen-tsüng	Kin	kuei-yù	1213	
Ch'āng-méng	6	Ch'ū-t'ián	Hou-Liáng	yī-hái	915	
Ch'āng-kwān	13	Tsüng-tsüng	Hsiá	jīn-wú	1102	
Ch'āng-shíng	3	Yuén-ti	Liáng	jīn-shín	552	
Ch'āng-méng	1	Hiau-wén-ti	Wei	píng-shín	476	
Ch'āng-kwāng	1	Yiu-ch'ü-liang	Pò-Tai	tīng-yù	577	
Ch'āng-gān	5	Ch'āng-tsüng	Kin	píng-shín	1196	
Ch'āng-huá	23	Hién-tsüng	Míng	yī-píng	1465	
Ch'āng-chí	9	Ch'ū-fang	Wei	kāng-shín	240	
Ch'āng-yuán	2	Ch'ū-máu	Wei	kī-sé	254	
Ch'āng-méng	2	Ch'āng-ch'ing-kóng	Chin	tīng-wú	587	
Ch'āng-p'ing	1	T'ai-wú-ti	Wei	sīn-máu	451	
Ch'āng-chí	4	Siüen-wé-ti	Wei	kī-shín	504	
Ch'āng-kwāng	5	Hiau-méng-ti	Wei	kāng-té	520	
Ch'āng-t'üng	14	Ying-tsüng	Míng	píng-shín	1436	
Ch'āng-hō	7	Hwü-tsüng	Súng	sīn-máu	1111	
Ch'āng-tá	8	Gai-tsüng	Kin	kī-shín	1224	

Nien-hau.	Dura- tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
Ching-té	8	Tsung-tsung	Hia	tíng-wí		1127
Ching-té	16	Wu-tsung	Ming	píng-yín		1506
Ching-láng	6	Tí-liáng	Kin	yü-tez		1156
Chih-kung	4	Tien-hou	T'ang	yí-yíu		685
Chung-yuén	6	King-ti	Hán	jin-shin	149	
Chung-yuén	2	Hwang-wu-ti	Hán	píng-shin		56
Chung-p'ing	6	Ling-ti	Hán	kuai-tez		184
Chung-héng	1	Ho-ti	Tsi	sín-sé		501
Chung-tá-t'ung	6	Wu-ti	Liang	kí-yú		529
Chung-tá-t'ung	1	Wu-ti	Liang	píng-yín		546
Chung-héng	1	Chih-láng	Wei	sín-hái		531
Chung-hé	4	Hi-tsung	T'ang	sín-ch'eu		881
Chung-t'ung	4	Shih-tsú	Yuan	käng-shin		1260
Chung-hé	1	Hwü-tsung	Sing	wu-sü		1118
Chung-hé	24	Hing-tsung	Liao	jin-shin		1032
Fu-shing-ching-tai	4	Ying-tsung	Hia	kuai-sé		1053
Fung-huáng	3	Chih-kau	Wu	jin-shin		272
Hán-gán	2	Shan-ti	Hán	ji-wu		142
Heú-yuén	7	Wen-ti	Hán	wu-yín	163	
Heú-yuén	3	King-ti	Hán	wu-sü	143	
Heú-yuén	2	Wu-ti	Hán	kuai-sé	88	
Hi-p'ing	6	Ling-ti	Hán	jin-tez		172
Hi-p'ing	2	Hiaú-ming-ti	Wei	píng-shin		516
Hi-níng	10	Shih-tsung	Sung	wu-shin		1068
Hiaú-kién	3	Hiaú-wu-ti	Pé-Sung	kuai-wu		454
Hiaú-chang	4	Hiaú-ming-ti	Wei	yí-sé		525
Hién-fung	10	Té-ts'ing		käng-sü		1850
Hién-hé	2	Yuén-ti	Wei	kuai-shin		264
Hién-níng	5	Hwili-ti	Tsin	yí-wí		275
Hién-hé	9	Ching-ti	Tsin	píng-sü		326
Hién-k'ang	8	Ching-ti	Tsin	yí-wí		335
Hién-gán	2	Hién-wen-ti	Tsin	sín-wí		371
Hién-héng	4	Kai-tsung	T'ang	käng-wu		670
Hién-t'ung	14	Yi-tsung	T'ang	käng-shin		860
Hién-p'ing	6	Ching-tsung	Sung	wu-sü		998
Hién-shen	10	Tú-tsung	Sung	yí-ch'eu		1265
Hién-yung	10	Taú-tsung	Liao	yí-sé		1065
Hién-ts'ing	6	Jin-tsung	Liau	píng-shin		1136
Hién-k'ing	5	Kai-tsing	T'ang	píng-shin		656
Hién-té	6	Shi-tsung	Heú-cheu	kuai-yín		954
Hing-p'ing	2	Hién-ti	Hán	kuai-sü		194
Hing-níng	3	Gai-ti	Tsin	kuai-hai		363
Hing-gán	2	Wen-ching-ti	Wei	jin-shin		452
Hing-kwäng	1	Wen-ching-ti	Wei	kuai-wu		454
Hing-hé	4	Hiaú-tsing-ti	Tung-we	kí-wí		539
Hing-yuén	1	Té-tsung	T'ang	kuai-tez		784
Hing-tsing	5	Siuén-tsung	Kin	tíng-ch'eu		1217
Ho-tsing	3	Wu-ching-ti	Pé-Tot	jin-wu		562
Ho-p'ing	6	Wen-ching-ti	Wei	käng-tez		460
Ho-p'ing	4	Ching-ti	Hán	kuai-sé	28	
Ho-p'ing	1	Hwán-ti	Hán	käng-yín		150

Niên-háu.	Dura-tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
Hưng-kiā	4	Chīng-tí	Hán	sīn-ch'ēù	20	
Hưng-tai	1	Kaiū-tsüng	T'āng	kwei-wí	683	
Hưng-wù	31	T'ái-tsù	Míng	wù-shín	1368	
Hưng-hī	1	Jin-tsüng	Míng	yī-sí	1425	
Hưng-chī	18	Hiaú-tsüng	Míng	wù-shín	1488	
Hưng-kwāng	1½	Fū-wāng	Míng	kīd-shín	1644	
Huâng-lâng	1	Siuēn-tí	Hán	jīn-shín	49	
Huâng-is'ü	7	Wèn-tí	Weí	kāng-tsè	220	
Huâng-wù	7	Tá-tí	Wú	jīn-yīn	222	
Huâng-lâng	3	Tá-tí	Wú	kī-yìu	229	
Huâng-chī	2	Táu-wù-tí	Weí	píng-shín	396	
Huâng-hīng	4	Hien-wèn-tí	Weí	tīng-wí	467	
Huâng-kien	2	Chau-tí	Pè-Tsé	kāng-shín	560	
Huâng-yíu	5	Jin-tsüng	Súng	kī-ch'ēù	1049	
Huâng-kien	2	Siang-tsüng	Hia	kāng-wù	1210	
Huâng-t'üng	9	Hí-tsüng	Kin	sīn-yìu	1141	
Huâng-k'ing	2	Jin-tsüng	Yuén	jīn-tsè	1312	
Huüi-châng	6	Wù-tsüng	T'āng	sīn-yìu	841	
Huüi-t'üng	10	T'ái-tsüng	Liau	wù-sü	938	
I-hi	14	Gān-tí	Tséin	yī-sé	405	
I-ning	1	Kung-tí	Tséi	tīng-ch'ēù	617	
I-fúng	3	Kaiū-tsüng	T'āng	píng-tsè	676	
Jin-sheú	4	Wèn-tí	Süt	sīn-yìu	601	
Jin-k'ing	5	Jin-tsüng	Hia	kī-tsè	1144	
K'ái-hwâng	20	Wèn-tí	Süt	sīn-ch'ēù	581	
K'ái-yaú	1	Kaiū-tsüng	T'āng	sīn-sé	681	
K'ái-yüen	29	Hieuēn-tsüng	T'āng	kwei-ch'ēù	713	
K'ái-châng	5	Wèn-tsüng	T'āng	píng-shín	836	
K'ái-p'ing	4	T'ái-tsù	Heú-Liâng	tīng-máu	907	
K'ái-yún	3	Tséi-wāng	Heú-Tséin	kī-shín	944	
K'ái-paù	9	T'ái-tsù	Súng	wù-shín	968	
K'ái-hí	3	Níng-tsüng	Súng	yī-ch'ēù	1205	
K'ái-k'ing	1	Lí-tsüng	Súng	kī-wí	1259	
K'ái-t'ai	9	Shing-tsüng	Liau	jīn-tsè	1012	
Kân-lâ	4	Siuēn-tí	Hán	wù-shín		53
Kân-lâ	4	Chü-mau	Weí	píng-tsè	256	
Kâng-tîng	1	Jin-tsüng	Súng	kāng-shín	1040	
Kâng-hî	61	Shing-tsü	Tséng	jīn-yīn	1662	
Kâng-chî	2	Huâi-yâng-wâng	Hán	kwei-wí	23	
Kiâ-p'ing	5	Chü-fâng	Weí	kī-sé	249	
Kiâ-hô	6	Tá-tí	Wú	jīn-tsè	232	
Kiâ-hîng	4	Mìn-tí	Tséin	kwei-yìu	313	
Kiâ-yíu	8	Jin-tsüng	Súng	píng-shín	1056	
Kiâ-t'ai	4	Níng-tsüng	Súng	sīn-yìu	1201	
Kiâ-tîng	17	Níng-tsüng	Súng	wù-shín	1208	
Kiâ-hî	4	Lí-tsüng	Súng	tīng-yìu	1237	
Kiâ-tsüng	45	Shí-tsüng	Míng	jīn-wù	1522	
Kiâ-k'ing	24		Tá-tséng	píng-shín	1796	
Kiên-yüen	6	Wù-tí	Hán	sīn-ch'ēù		140
Kiên-mâng	1	Chü-yîn	Pè-Tsé	kāng-shín	560	
Kiên-fúng	2	Kaiū-tsüng	T'āng	píng-yîn	666	

Niên-háu.	Dura-tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
Kiên-yuân	2	Sí-tsüng	T'äng	wù-sü		758
Kiên-fù	6	Hí-tsüng	T'äng	kia-wù		874
Kiên-níng	4	Chau-tsüng	T'äng	kia-yin		894
Kiên-huá	4	Chù-tiên	Heú-Liêng	kwei-yü		913
Kiên-yú	3	Yin-tí	Heú-Hán	wù-shin		948
Kiên-té	5	T'ai-ts'ü	Súng	kwei-hai		963
Kiên-híng	1	Chêng-tsüng	Súng	jin-sü		1022
Kiên-taú	9	Hiaú-tsüng	Súng	yí-yü		1165
Kiên-hâng	4	K'êng-tsüng	Liaú	kia-mai		979
Kiên-t'ung	10	T'iên-tsú-tí	Liaú	sin-sé		1101
Kiên-taú	2	Hwüi-tsüng	Hia	wù-shin		1068
Kiên-yú	24	Jin-tsüng	Hia	kang-yin		1170
Kiên-tíng	4	Hién-tsüng	Hia	kwei-wi		1223
Kiên-lâng	60	Kau-tsüng	Tâ-ts'ing	píng-shin		1736
Kiên-chau	5	Yuén-tí	Hán	kwei-wi	38	
Kiên-chí	4	Chêng-tí	Hán	kia-ch'eu	32	
Kiên-p'ing	4	Gai-tí	Hán	yí-mai	6	
Kiên-wù	31	Kwâng-wu-tí	Hán	yí-yü		25
Kiên-ts'ü	8	Chêng-tí	Hán	píng-tez		76
Kiên-kwâng	1	Gai-tí	Hán	sin-yü		121
Kiên-k'âng	1	Shapn-tí	Hán	kia-shin		144
Kiên-hô	3	Huân-tí	Hán	tîng-hai		147
Kiên-níng	4	Ling-tí	Hán	wù-shin		168
Kiên-gân	25	Hién-tí	Hán	píng-tez		196
Kiên-híng	15	Heú-chù	Shu-Hán	kwei-mai		223
Kiên-hêng	2	Chù-liêng	Wu	jin-shin		252
Kiên-hâng	3	Chù-kau	Wu	kia-ch'eu		269
Kiên-wù	1	Mìn-tí	Tsin	tîng-ch'eu		317
Kiên-yuân	2	K'âng-tí	Tsin	kwei-mai		343
Kiên-yuân	4	Kau-tí	Tsi	kia-wi		479
Kiên-wù	4	Mîng-tí	Tsi	kia-sü		494
Kiên-mâng	1	Chù-yé	Wei	kang-sü		530
Kiên-té	6	Wu-tí	Chei	kang-yin		572
Kiên-chüng	4	Té-tsüng	T'äng	kang-shin		780
Kiên-lâng	3	T'ai-ts'ü	Súng	kang-shen		960
Kiên-chüng tzung-kwo	1	Hwüi-tsüng	Súng	sin-sé		1101
Kiên-yen	4	Kau-tsüng	Súng	tîng-wi		1127
Kiên-w'en	5	Hwüi-tí	Mîng	kia-mai		1399
King-ts'ü	2	Mîng-tí	Wei	tîng-sé		237
King-yuân	4	Yuén-tí	Wei	kang-shin		260
King-p'ing	1	Yáng-yáng-wâng	Pè-Súng	kwei-hai		423
King-hô	1	Fí-tí	Pè-Súng	yí-sé		405
King-mâng	4	Siuén-wu-tí	Wei	kang-shin		500
King-lâng	3	Chüng-tsüng	T'äng	tîng-wi		707
King-yün	2	Süi-tsüng	T'äng	kang-sü		710
King-fû	2	Chau-tsüng	T'äng	jin-tsé		892
King-té	4	Chêng-tsüng	Súng	kia-shin		1004
King-yú	4	Jin-tsüng	Súng	kia-sü		1034
King-tíng	5	Lî-tsüng	Súng	kang-shin		1260
King-yen	2	Twân-tsüng	Súng	píng-sé		1276
King-t'ai	7	King-tsüng	Mîng	kang-wu		1450

Niên-háu.	Dura-tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
Kíng-níng	1	Yuén-tí	Hán	wù-tsè	33	
Kíng-yáu	5	Heú-chù	Shí-Hán	wù-yín		258
K'íng-lí	8	Jin-tsüng	Súng	sìn-sé		1041
K'íng-yuén	5	Níng-tsüng	Súng	yí-máu		1195
Kiù-shí	1	T'ién-heú	T'äng	kāng-tsè		700
Kú-shie	2	Shú-tsè-yíng	Hán	píng-yín		6
Kung-tí	4	Kung-tí	Weí	kiá-sü		554
Kung-huá	5	Ying-tsüng	Hiá	kwei-máu		1063
Kwáng-hó	6	Líng-tí	Hán	wù-wù		178
Kwáng-hí	1	Hwúi-tí	Tsín	píng-yín		306
Kwáng-tá	2	Lín-hai-wáng	Chín	tíng-hái		567
Kwáng-tsé	1	T'ién-heú	T'äng	kiá-shín		684
Kwáng-k'í	3	Hí-tsüng	T'äng	yí-sé		885
Kwáng-huá	3	Cháu-tsüng	T'äng	wù-wù		898
Kwáng-tíng	13	Shín-tsüng	Hiá	sìn-wí		1211
Kwáng-té	2	Tai-tsüng	T'äng	kwei-máu		763
Kwáng-míng	1	Hí-tsüng	T'äng	kāng-tsè		880
Kwáng-shán	3	T'aí-tsüü	Heú-Cheú	sìn-hái		951
Kwáng-yún	2	Kíng-tsüng	Hiá	kiá-sü		1034
Lín-té	2	Kau-tsüng	T'äng	kiá-tsè		664
Lung-hó	1	Gai-tí	Tsín	jín-sü		362
Lung-gán	5	Gán-tí	Tsín	tíng-yíu		397
Lung-huá	1	Heú-chù-weí	Pé-Tsé	píng-shán		576
Lung-sö	2	Kau-tsüng	T'äng	sìn-yíu		661
Lung-kí	1	Hí-tsüng	T'äng	kí-yíu		889
Lung-té	2	Chú-t'ién	Heú-Liáng	sìn-sé		921
Lung-hing	2	Hiaú-tsüng	Súng	kwei-wí		1163
Lung-k'íng	6	Mú-tsüng	Míng	tíng-máu		1567
Lung-wú	1	T'äng-wáng	Míng	píng-sü		1646
Míng-tí	2	Míng-tí	Cheú	tíng-ch'íu		557
Míng-taú	2	Jin-tsüng	Súng	jín-shín		1032
Míng-cháng	6	Cháng-tsüng	Kín	kāng-sü		1190
Níng-k'íng	3	Wù-tí	Tsín	kwei-yíu		373
Pan-chí	4	Siúen-tí	Hán	wù-shín	73	
Pan-téü	1	Chi-tí	Hán	píng-sü		146
Pau-tíng	5	Wù-tí	Cheú	sìn-sé		561
Pau-yíng	1	Si-tsüng	T'äng	jín-yín		762
Pau-lí	2	Kíng-tsüng	T'äng	yí-sé		825
Pau-yuén	2	Jin-tsüng	Súng	wù-yín		1038
Pau-k'íng	3	Lí-tsüng	Súng	yí-yíu		1225
Pau-yíu	6	Lí-tsüng	Súng	kwei-ch'íu		1253
Pau-tá	5	T'ién-tsüü-tí	Liaú	sìn-ch'íu		1121
Pau-níng	10	Kíng-tsüng	Liaú	kí-sé		969
Pau-tíng	3	Chú-kai	Wú	píng-sü		266
P'u-t'íng	7	Wù-tí	Liáng	kāng-tsè		520
Shán-chí	18	Shí-tsüü	Tá-tsüng	kiá-shín		1644
Shán-yíu	12	Lí-tsüng	Súng	sìn-ch'íu		1241
Shán-huá	5	T'aí-tsüng	Súng	kāng-yín		990
Shán-hí	16	Hiaú-tsüng	Súng	kiá-wú		1174
Sháng-yuén	2	Kau-tsüng	T'äng	kiá-sü		674
Sháng-yuén	2	Si-tsüng	T'äng	kāng-tsè		760

Niên-háú.	Dura-tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
Sháu-t'ái	1	Kíng-tí	Liang	yí-háí		555
Sháu-shíng	4	Ché-tsüng	Sung	kiă-sü		1094
Sháu-híng	32	Kau-tsüng	Sung	sín-háí		1131
Sháu-hí	5	Kwâng-tsüng	Sung	kâng-sü		1190
Sháu-tíng	6	Lí-tsüng	Sung	wù-tsé		1228
Sháu-híng	12	Chéng-t'ién t'ái-héú	Si-Liau	jín-sü		1142
Sháu-wú	½	Fu-wâng	Ming	píng-sü		1646
Sheú-kwo	2	T'ái-tsù	Kin	yí-wí		1115
Sheú-lâng	6	Tau-tsüng	Liau	yí-háí		1095
Shén-teiò	4	Siuén-tí	Hán	kâng-shín	61	
Shén-shouü	2	Míng-yüen-tí	Weí	kiă-yín		414
Shén-kiâ	4	T'ái-wú-tí	Weí	wù-shén		428
Shén-kwei	2	Míng-tí	Weí	wù-sü		518
Shén-küng	1	T'ien-heú	T'âng	tíng-yü		697
Shén-lâng	2	Chung-tsüng	T'âng	yí-sé		705
Shén-teé	6	T'ái-tsüng	Liau	píng-tsé		916
Shíng-mâng	2	Shán-tí	Pé-Sung	tíng-sé		477
Shíng-p'íng	5	Mü-tí	Tsin	tíng-sé		357
Shíng-lí	2	T'ien-heú	T'âng	wú-sü		698
Sién-t'ién	1	Hieuén-tsüng	T'âng	kwei-ch'eu		713
Siuén-ching	1	Siuén-tí	Chou	wù-sü		578
Siuén-hó	7	Hwiü-tsüng	Sung	kí-háí		1119
Siuén-té	10	Siuén-tsüng	Ming	píng-jén		1426
Siú-hó	2	Chéng-tí	Hán	kwei-ch'eu	8	
Sz-shíng	21	Chung-tsüng	T'âng	kiă-shín		684
Tá-mâng	8	Wú-tí	Liang	tíng-wí		527
Tá-t'üng	2	Wú-tí	Liang	yí-máu		535
Tá-t'üng	11	Kien-wâñ-tí	Liang	kâng-wú		550
Tá-pau	2	Téng-tí	Chou	kí-háí		579
Tá-siáng	3	Yáng-tí	Sür	yí-ch'eu		605
Tá-nie	12	Tai-tsüng	T'âng	píng-wú		766
Tá-li	14	Siuén-tsüng	T'âng	tíng-máu		847
Tá-chüng	13	Charü-tsüng	T'âng	kiă-yín		890
Tá-shéñ	2	Chéng-tsüng	Sung	wú-shén		1008
Tá-chüng twâng-fú	9	Hwiü-tsüng	Sung	tíng-háí		1107
Tá-kwän	4	Tau-tsüng	Liau	yí-máu		1075
Tá-kâng	10	Tau-tsüng	Liau	yí-ch'eu		1085
Tá-gân	10	Kíng-tsüng	Hia	píng-tsé		1036
Tá-k'ing	2	Hwiü-tsüng	Hia	píng-shén		1076
Tá-gân	10	Tsüng-tsüng	Hia	yí-máu		1135
Tá-té	5	Jin-tsüng	Hia	kâng-shén		1140
Tá-k'ing	4	Shí-tsüng	Kin	sín-sé		1161
Tá-tíng	29	Chü-yüng-tsé	Kin	kí-sé		1209
Tá-gân	3	Chéng-tsüng	Yuén	tíng-yü		1297
Tá-té	11	Kwâng-tsüng	Ming	kâng-shén		1620
T'ái-châng	1	T'ái-tíng-tí	Yuén	kiă-tsé		1324
T'ái-tíng	4	T'ái-tsüng	Sung	píng-tsé		976
T'ái-p'íng híng-kwo	8	Wú-tí	Hán	tíng-ch'eu	104	
T'ái-ts'ü	4	Wú-tí	Hán	yí-yü	96	
T'ái-chí	4	Míng-tí	Weí	tíng-wí		227

Niên-huá.	Dura-tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
T'ái-yuēn	1	Tá-tí	Wú	sín-wí		251
T'ái-p'ing	2	Chù-liáng	Wú	píng-tséz		256
T'ái-shí	10	Wù-tí	Tsín	yí-yíù		265
T'ái-k'āng	10	Hwü-tí	Tsín	kāng-tséz		280
T'ái-gān	2	Hwü-tí	Tsín	jín-sü		302
T'ái-h'ing	4	Mín-tí	Tsín	wú-yín		318
T'ái-hó	8	Ch'äng-tsüng	Kín	sín-yíù	1201	
T'ái-kí	1	Süi-tsüng	T'äng	jín-tséz		712
T'ái-níng	3	Míng-tí	Tsín	kuei-wí		323
T'ái-p'ing	9	Hwü-tí	Tsín	sín-hai		391
T'ái-hó	5	Haí-sí-k'ung	Tsín	píng-yín		366
T'ái-yuēn	21	Wù-tí	Tsín	píng-tséz		376
T'ái-yuēn	1	Kùng-tí	Süi	wú-yín		618
T'ái-chí	7	Míng-tí	Pé-Súng	jín-tséz		475
T'ái-yú	1	Míng-tí	Pé-Súng	jín-tséz		472
T'ái-tséng	3	Wù-tí	Liang	tíng-máu		547
T'ái-hó	9	W'án-tsüng	T'äng	tíng-wí		827
T'ái-p'ing	1	K'íng-tí	Liang	píng-tséz		556
T'ái-p'ing	11	Shíng-tsüng	Liau	sín-yíù	1021	
T'ái-k'ián	14	Siuén-tí	Ch'en	kí-ch'eu		569
T'ái-ch'āng	8	Míng-yuēn-tí	Weí	píng-shín		416
T'ái-yén	5	T'ái-wú-tí	Weí	yí-hai		435
T'ái-p'ing ch'ing-kiūn	12	T'ái-wú-tí	Weí	kāng-shín		440
T'ái-gān	5	W'án-ch'ing-tí	Weí	yí-wí		455
T'ái-hó	23	W'án-tí	Weí	tíng-séz		477
T'ái-t'üng	17	W'án-tí	Weí	yí-máu		535
T'ái-níng	1	Wù-ch'ing-tí	Pé-Tsí	sín-séz		561
T'ang-kuō	10	Táu-wú-tí	Weí	píng-sü		386
T'áu-kuōng	30	Tá-tséng	Tá-tséng	kāng-shín	1820	
T'ěi-yú	1	Kùng-tsüng	Súng	yí-hai		1275
T'ěi-tsé	4	Siuén-tí	Hán	jín-tséz	96	
T'ěi-huóng	3	W'áng-màng	Hán	kāng-shín		20
T'ien-hí	1	Kau-tsüng	T'äng	kí-máu		679
T'ien-hán	4	Wù-tí	Hán	sín-séz	100	
T'ien-fúng	6	W'áng-màng	Hán	kiă-sü		14
T'ien-tsé	1	Chù-kau	Wú	yí-wí		275
T'ien-sí	1	Chù-kau	Wú	píng-shín		276
T'ien-kí	1	Chù-kau	Wú	tíng-yíù		277
T'ien-kién	18	Wù-tí	Liang	jín-wú		502
T'ien-kiā	6	W'án-tí	Ch'en	kāng-shín		560
T'ien-k'āng	1	W'án-tí	Ch'en	píng-sü		566
T'ien-h'ing	6	Táu-wú-tí	Weí	wú-sü		398
T'ien-sé	5	Táu-wú-tí	Weí	kiă-shín		404
T'ien-gān	1	Hién-wón-tí	Weí	píng-wú		466
T'ien-p'ing	4	Tséng-tí	T'ung-Weí	kiă-yín		534
T'ien-paù	10	W'án-siuén-tí	Pé-Tsí	kāng-wú		550
T'ien-t'üng	5	Heú-chù-weí	Pé-Tsí	yí-yíù		565
T'ien-hó	6	Wù-tí	Chau	píng-sü		566
T'ien-heú	2	T'ien-heú	T'äng	kāng-yín		690
T'ien-tsé-wán-süi	1	T'ien-heú	T'äng	yí-wí		695
T'ien-paù	14	Hién-tsüng	T'äng	jín-wú		742

Niên-háu.	Dura-tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
T'ien-fü	3	Ch'ü-tsüng	T'āng	sìn-yìù		901
T'ien-yü	4	Ch'ü-siuen-tí	T'āng	kiā-tsé		904
T'ien-ch'ing	4	Míng-tsüng	Heú-T'āng	píng-sü		926
T'ien-fü	8	Kaū-ts'ù	Heú-Tsín	píng-shün		936
T'ien-fü	1	Kaū-ts'ù	Heú-Hán	tíng-wí		947
T'ien-hü	5	Ch'ing-tsüng	Súng	tíng-sé		1017
T'ien-shíng	9	Jin-tsüng	Súng	kwei-hai		1023
T'ien-toán	4	T'ái-tsüng	Liaú	jín-wù		922
T'ien-hiéñ	12	T'ái-tsüng	Liaú	píng-sü		926
T'ien-lü	4	Shí-tsüng	Liaú	tíng-wí		947
T'ien-k'ing	10	T'ien-tsú-tí	Liaú	sìn-máu		1111
T'ien-hü	34	Ch'ü-lü-kü	Sí-Liaú	wù-tsé		1168
T'ien-yü-chǖ-shíng	3	Yíng-tsüng	Hiá	käng-yín		1050
T'ien-sé-lü-shíng-kwō-k'ing	6	Hwǖ-tsüng	Hiá	käng-sü		1070
T'ien-gän-lü-tíng	1	Tsüng-tsüng	Hiá	píng-yín		1086
T'ien-i-chí-p'ing	4	Tsüng-tsüng	Hiá	tíng-máu		1087
T'ien-yü-män-gän	8	Tsüng-tsüng	Hiá	sìn-wí		1091
T'ien-shíng	21	Jin-tsüng	Hiá	kí-sé		1149
T'ien-k'ing	13	Hwän-tsüng	Hiá	kiā-yín		1194
T'ien-fü	7	T'ái-tsü	Kín	tíng-yü		1117
T'ien-huǖ	15	T'ái-tsüng	Kín	kwōi-máu		1123
T'ien-kiǖn	3	Hí-tsüng	Kín	wù-wù		1138
T'ien-té	4	Tí-liáng	Kín	kí-sé		1149
T'ien-héng	3	Gai-tsüng	Kín	jín-shín		1232
T'ien-li	2	Wän-tsüng	Yuén	wù-shín		1328
T'ien-sháñ	8	Yíng-tsüng	Míng	tíng-ch'ü		1457
T'ien-k'í	7	Hí-tsüng	Míng	sìn-yü		1621
T'ien-míng	11	T'ái-tsü	Tsíng	píng-shín		1616
T'ien-tsüng	9	T'ái-tsüng	Tsíng	tíng-máu		1627
Tsíang-héng	2	Tí-p'ing	Súng	wù-yín		1278
Tsíng-láng	4	Míng-tí	Weí	kwōi-ch'ü		233
Tsíng-t'ái	3	Lú-wáng	Heú-T'āng	kiā-wù		934
Tsíng-k'äng	1	K'in-tsüng	Súng	píng-wù		1126
Tsíng-níng	9	Taū-tsüng	Liaú	yí-wí		1055
Ts'ü-yüen	5	Yuén-tí	Hán	kwōi-yü		
Ts'ü-chü	1	Shǖ-tsé-yíng	Hán	wù-shín		8
Ts'ü-p'ing	4	Hién-tí	Hán	wù-wù		190
Tsüng-hiün	1	Kung-tí	Heú-Cheú	käng-wù		960
Tsüng-níng	5	Hwǖ-tsüng	Súng	jín-wù		1102
Tsüng-fü	14	Ch'ing-t'ien-t'ái-heú	Sí-Liaú	kiā-sü		1154
Tsüng-k'ing	1	Chǖ-yüng-tó̄i	Kín	jín-shín		1212
Tsüng-té	8	T'ái-tsüng	Tá-tsé-ing	píng-tsé		1636
Tsüng-chíng	17	Sé-tsüng	Míng	wù-shín		1628
Tsüng-ch'ang	2	Kaū-tsüng	T'āng	wù-yín		668
T'āng-kwōng	3	Chwōng-tsüng	Heú-T'āng	kwōi-wí		924
T'āng-chí			Tá-Tsíng	sìn-yü		1861
T'ung-hö	29	Shíng-tsüng	Liaú	kwōi-wí		983
Twan-küng	2	T'ái-tsüng	Súng	wù-tsé		988
Twan-p'ing	3	Lí-tsüng	Súng	kiā-wù		1234
Wán-sǖ t'üng-t'iēn	1	T iēn-heú	T'āng	píng-shín		696
Wán-li	47	Shín-tsüng	Míng	kwei-yü		1573

Niên-háu.	Dura-tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
Wàn-té	1	Hsi-tsüng	T'ang	wù-shin		888
Wù-fúng	2	Chü-liáng	Wu	kiă-sü		254
Wù-tíng	8	Tsing-tí	Tüng-Wei	kwei-hai		543
Wù-fúng	4	Siuén-tí	Hán	kiă-tsé	57	
Wù-p'ing	6	Heú-chü-wéi	Pé-Tsé	käng-yín		570
Wù-chíng	2	Míng-tí	Chau	kì-máu		559
Wù-té	9	Kaü-tsüng	T'ang	wù-yín		618
Yáng-só	4	Ching-tí	Hán	tíng-yü	24	
Yáng-kiā	4	Shen-tí	Hán	jìn-shin		132
Yén-p'ing	1	Shäng-tí	Hán	píng-wù		106
Yén-kwäng	4	Gan-tí	Hán	kì-wí		122
Yén-hí	9	Huân-tí	Hán	wù-sü		158
Yén-hí	20	Heú-chü	Shu-Hán	wù-wù		238
Yén-hing	1	Heú-chü	Shu-Hán	kwei-wí		263
Yén-hó	3	T'ai-wü-tí	Wei	jìn-shin		432
Yén-hing	5	Wàn-tí	Wei	sín-hai		471
Yén-chäng	4	Siuén-wü-tí	Wei	jìn-shin		512
Yén-toái	1	T'ien-heu	T'ang	kiă-wù		694
Yén-k'ing	11	Té-tsüng	Si-Liau	yí-sé		1125
Yén-toú	11	King-tsüng	Hiá	wù-yín		1038
Yén-éz-níng-kwo	1	Ying-tsüng	Hiá	kì-ch'eü		1049
Yén-yü	7	Jin-tsüng	Yuän	kiă-yín		1314
Ying-shen	1	Män-tí	Heú-T'ang	kiă-wù		934
Ying-lí	18	Mü-tsüng	Liau	sín-hai		951
Ying-i'en	4	Siäng-tsüng	Hiá	tíng-máu		1207
Yuën-niên	7	King-tí	Hán	yí-yü		156
Yuën-kwäng	6	Wü-tí	Hán	tíng-wí		134
Yuën-só	6	Wü-tí	Hán	kwei-ch'eü		128
Yuën-heu	6	Wü-tí	Hán	jìn-sü		122
Yuën-tíng	6	Wü-tí	Hán	yí-ch'eü		116
Yuën-fung	6	Wü-tí	Hán	sín-wí		110
Yuën-fung	6	Chau-tí	Hán	sín-ch'eü		80
Yuën-p'ing	1	Chau-tí	Hán	tíng-wí		74
Yuën-k'ang	4	Siuén-tí	Hán	píng-shin		65
Yuën-yén	4	Ching-tí	Hán	kì-yü	12	
Yuën-sheú	2	Gai-tí	Hán	kì-wí	2	
Yuën-chí	5	P'ing-tí	Hán	sín-yü		1
Yuën-hó	3	Chang-tí	Hán	kiă-shin		84
Yuën-hing	1	Hö-tí	Hán	yí-sé		105
Yuën-ts'ü	6	Gan-tí	Hán	kiă-yín		114
Yuën-kiä	2	Huân-tí	Hán	sín-máu		151
Yuën-hing	1	Chü-kau	Wu	kiă-shin		264
Yuën-hing	3	Gan-tí	Tsin	jìn-yín		402
Yuën-hí	1	Kung-tí	Tsin	kì-wí		419
Yuën-kiä	30	Wän-tí	Pé-Sung	kiă-tsé		424
Yuën-hwüi	4	Tsäng-yú-wang	Pé-Sung	kwei-ch'eü		473
Yuën-tiáng	1	Tsing-tí	Tüng-Wei	wù-wù		538
Yuën-hó	15	Hien-tsüng	T'ang	píng-sü		806
Yuën-fung	8	Shin-tsüng	Sung	wù-wù		1078
Yuën-yü	8	Ché-tsüng	Sung	píng-yín		1086
Yuën-fü	3	Ché-tsüng	Sung	wù-yín		1098

Niên-háu.	Dura-tion.	Emperor.	Dynasty.	Year of the cycle.	B.C.	A.D.
Yüen-té	7	Tsung-tsüng	Hia	kāng-tez		1120
Yüen-kwäng	2	Siuēn-tsüng	Kin	jén-wù		1222
Yüen-ching	2	Ching-tsüng	Yüen	yí-wí		1295
Yüen-t'üng	2	Shán-tí	Yüen	kwei-yü		1333
Yung-hi	4	T'ái-tsüng	Sung	kai-shin		984
Yung-níng	5	Tsung-tsüng	Hia	yí-wí		1115
Yung-ching	13	Shí-tsüng	Tá-ts'ing	kwei-mau		1723
Yung-kwäng	5	Yüen-tí	Hán	wú-yín	43	
Yung-shí	4	Ching-tí	Hán	yí-sz	16	
Yung-p'ing	18	Ming-tí	Hán	wú-wù		58
Yung-yuén	16	Hö-tí	Hán	kí-ch'eu		89
Yung-ts'ü	7	Gān-tí	Hán	tāng-wí		107
Yung-níng	1	Gān-tí	Hán	kāng-shin		120
Yung-kien	6	Shán-tí	Hán	píng-yín		126
Yung-hö	6	Shán-tí	Hán	píng-tsé		136
Yung-kiä	1	Chung-tí	Hán	yí-yü		145
Yung-hing	2	Huân-tí	Hán	kwei-sz		153
Yung-sheú	3	Huân-tí	Hán	yí-wí		155
Yung-k'ang	1	Huân-tí	Hán	tāng-wí		167
Yung-gän	7	King-tí	Wú	wú-yín		258
Yung-hi	1	Huüi-tí	Tsin	kāng-sü		290
Yung-k'ang	1	Huüi-tí	Tsin	kāng-shin		300
Yung-níng	1	Huüi-tí	Tsin	sín-yü		301
Yung-hing	2	Huüi-tí	Tsin	kia-tez		304
Yung-kiä	6	Huaü-tí	Tsin	tāng-mau		307
Yung-chang	1	Mìn-tí	Tsin	jín-wù		322
Yung-hö	12	Mü-tí	Tsin	yí-sz		345
Yung-t'eu	3	Wù-tí	P'ê-Sung	kwei-shin		420
Yung-míng	11	Wù-tí	Tsé	kwei-hai		483
Yung-t'ai	1	Ming-tí	Tsé	wú-yín		498
Yung-yuén	2	Tung-huän-heu	Tsé	kí-mau		499
Yung-tíng	3	Wù-tí	Chin	tāng-ch'eu		557
Yung-hing	5	Ming-yuén-tí	Wei	kí-ping		409
Yung-p'ing	4	Siuēn-wù-tí	Wei	wú-tez		508
Yung-gän	2	Chuang-tí	Wei	wú-shin		528
Yung-hi	3	Wù-tí	Wei	jín-tez		532
Yung-p'ing	2	Fü-tí	Wei	jín-shin		552
Yung-hwüi	6	Kaü-tsüng	T'âng	kāng-sü		650
Yung-lüng	1	Kaü-tsüng	T'âng	kāng-shin		680
Yung-shän	1	Kaü-tsüng	T'âng	jín-wù		682
Yung-chang	1	T'ien-heu	T'âng	kí-ch'eu		689
Yung-t'ai	1	Tai-tsüng	T'âng	yí-sz		765
Yung-ching	1	Shän-tsüng	T'âng	yí-yü		805
Yung-gän	3	Tsung-tsüng	Hia	kí-mau		1099
Yung-lö	22	Ching-tsü	Ming	kwei-wí		1403
Yung-lí	15	Kwei-wüng	Ming	tāng-hai		1647

## A P P E N D I X V.

---

### *A comparison of some Chinese dialects with reference to their pronunciation.*

The Chinese divide their syllables into two parts,—the *initial* and the *final*. They do not understand how to analyse the syllable into its component letters, and therefore it often happens that they are unable to distinguish slight changes in the pronunciation of certain words. Hence arises a difficulty to the student, who is frequently unable to catch the articulations of his Chinese tutor. And if the Chinese tutor is unable to discern the difference between certain letters, much less is he able to say how or why changes in various dialects have taken place, and he is also less expert at speaking various dialects of his own country than a well practised foreigner.

The want of an alphabetic system, by which articulations may be accurately expressed, is the cause of this. And the foreigner has this advantage over the untutored Chinese, who has nothing to guide his pronunciation but the ear, while the European has the sound written down for his eye, and the letters are the symbols of an analytic process. We have only to call to mind the vulgar provincialisms of our own country, and the transformation of words, produced by the unlettered rustic, to understand the value of our alphabet, in aiding us to escape the most chaotic differences of pronunciation, which would make English a Babel of dialects, were they allowed to pass from one to another by the ear alone without being written down.

Now although we cannot start a theory as to which dialect represents the original and true pronunciation of Chinese with much chance of proving it, we may for the sake of convenience assume that that which presents us with the clearest and most definite pronunciation is the nearest to that original, and to what Chinese pronunciation should be. It is an undoubted fact that changes have taken place in some syllables, but the great mass of Chinese sounds is most ancient and simple. If then we could ascertain exactly what this ancient pronunciation was, we should be in a better position to show how or why the subsequent changes have occurred.

The Chinese, as was said, do not write down the sounds of their syllables; but we do so to assist our memory, and to define clearly what those sounds are. What we value in our own language, among other things, is the orthography which shows the etymology in many words; and we obstinately refuse to entertain the new principles of the "*Fonetik Nuz;*" and we persist in keeping our ancient spelling of words, because we delight to see the remains which exist of their parentage and origin.

China has numerous dialects with a common origin; these ought all to be represented by the Roman alphabet, and they ought to follow in a certain degree the primary and the purest pronunciation. Slight changes should be explained with the old spelling, instead of a new orthography being invented for each dialect.

Dialectic changes affect either the consonantal sounds, or the vowel sounds, or both, there is the elision of a letter, the addition of a letter to the syllable, or a change of tone. The regular changes which we find in European languages occur in Chinese. (Cf. Art. 3. Part I.) The Mandarin dialect (i. e. the *Kwain-hwā*), spoken in the central provinces, preserves the primary vowel sounds (*a*, *i*, *u*) and the simple combinations of these (*ai*, *au*, *iu*, *ia*, *ui*, *ua*), while the provincial dialects modify these latter considerably, and produce such sounds as those which are represented in this work by *e* (ä), *o* (ö), *ø* (aw), ö (German), ü (French), and the primary vowels *a*, *i*, *u* are pure, and with the Italian sounds.

It is well known that the vowel sounds affect the consonantal sounds with which they are united. In Spanish, in Italian, in Swedish, and in Polish what are called the hard vowels (*a*, *o*, *u*) and the soft vowels (*i*, *e*, ä, ü) affect the pronunciation of the preceding gutturals *g*, *k*, *c*, *ch*.

Thus in Polish *c* is generally pronounced *ts*, but before the vowel *i*, which is occasionally written above the letter (ī), it is like the Germ. *tsc̄h*, but somewhat softer, as in the Italian *ci* or the Spanish *ch* in *chupa*. In this language consonants are said to have a hard or a soft pronunciation, according as they are followed by *y* or *i* respectively. The vowel *i* is the regular indication of a soft pronunciation for the preceding consonant. Thus in *śmierć* (shmierch) ‘death,’ and *siano* (shiano) ‘hay,’ *s* is pronounced like *sh* nearly, only softer. The *hs* of Mr. Wade’s orthography is evidently this sound.

In Swedish *k* before *i*, *e*, *y*, ä, and ö, is softened in the same way; thus, *kärlek* (chärlek) ‘love,’ *kif* (chif) ‘strife:’ so also *sk* before *a*, *o*, *u* is hard, but before *i*, *j*, *e*, soft; thus, *skjuta* (shiūta) ‘to shoot:’ *t* is hard excepting when followed by *j*; thus, *tjena* (chena) ‘to serve,’ like the Germ. *dienen*; but the spelling is not changed, or this relationship would be well-nigh lost sight of.

Thus much has been said in anticipation of the time when the Chinese dialects or languages will be written by means of the Roman alphabet alone. It will then be easy to observe the connexion between the dialects, to see the radical syllable in each word, and to learn to read, if but one system of spelling be used for all the vernacular dialects.

Dialectic differences of pronunciation relate to the changes and modifications of single letters. In Chinese the initial letter in Roman type is modified or entirely changed,—the final letter is changed (as *n* to *m* or *ng*),—or a letter is added either before the initial or after the final (as *n* before *y* or *j* in the dialects about Shanghai, and before *g* in some Canton varieties); *k*, *p*, or *t* is added after the syllables affected by the “entering tone” in the Canton and the Hakka dialects, and *n* is not unfrequently transformed into

*ng.* The regular compounds (*ai, au, iu*) of the Mandarin are modified in the provincial dialects;—*ai* becoming *e* (i. e. ē or ī), *au* becoming *ō* or *ō* (i. e. *aw* in *law*), *iu* becoming *iau* or *io*. The Mandarin keeps the pure and sharp sounds of the consonants—*k, p, t*—the flat and heavy sounds of these letters (*g, b, d*) are not found in its pure pronunciation, but in the Peking and in some local *patois* they creep out.

The letters *k, p, t* are however aspirated, and hence arise *k'*, *p'*, and *t'*. When *k* is very strongly aspirated it approximates to *ch*, and *ch* is often confounded with *ts*, especially in syllables in which an *i* follows the initial sound of *ch* or *ts*. The liquids *l, m, n* are very often interchanged in Chinese, but in southern Mandarin they are kept comparatively without alteration. In the south of China the initial *s* is used for *sh* in some vulgar dialects.

In treating of dialectic changes, the open syllables—those ending with a vowel—must be chiefly considered, for the short vowels which are produced by the closing of a syllable are very undefined, and are really very unimportant, being hardly distinguishable by a native. They may be compared to the Hebrew *sheva* and its compounds.

#### *General changes in vowel and consonantal sounds.*

1. The primary vowels—*a, i, u*—remain in open syllables in almost all the dialects of China. The Hokkien or Amoy dialect presents a few exceptions to this rule, and in some dialects the syllables made up with a consonant and one of these vowels admit another vowel between the two letters; e. g. *ka* changes to *kia, ku* to *kiu*, and *ta* to *tqa*; but as a rule these letters are constant. And even in many closed syllables they remain in the different dialects. This is especially the case with the vowels *i* and *u*, *king* in one dialect never changes to *kung* or *kang* in another, but being in a closed syllable it is shortened, and from the imperfect articulation it is difficult to determine its exact quality,—in the Hokkien dialect it would seem to be like a short *e*. So also in the Peking dialect, *ching* of southern Mandarin becomes *cheng*; the difference however is hardly perceptible to a native. If the phrase and tone be idiomatic the slight variation in the quantity of a vowel is overlooked.

2. But although these vowels (*a, i, u*) in their simple state are unchanged in the various dialects, they are generally altered when in Mandarin they are found together in the same syllable, thus *kiang* of the Mandarin becomes *keung*, and *kiung* becomes *kung* in the Canton dialect. Their regular compounds—*ai, au*, and *iu*—in open syllables are almost always changed into their proper modifications—*e, o* (*ō* or *ō*), and *ü*—in the dialects. The closed syllables in *ang* in Mandarin change it into *eung* in Canton, and those in *ien* change into *in*. Sometimes a nasal *ng* is added where only *n* existed, e. g. *jìn*, ‘man,’ in Mandarin is *yqn* in Canton and *nyqng* in Shanghai. The *y* is dropped and the *n* changed to *l* in Fuchou, and it then makes *lang*. The *jin* is changed to *ngin* in Ningpo, and in Japanese the *y* is dropped and *nin* becomes the word for ‘man.’

These principal changes serve to show the uniformity which exists in Chinese dialects; the diversity being always in accordance with some well established law of euphonic change.

The following simple system of finals in Chinese may serve as the standard of comparison. They are nearly all found in Mandarin. The vowels *i* and *u* may precede any of these finals and coalesce with them, forming often the initials *y* and *w*.

(1) a,	(2) i,	(3) u,	(4) ai, ei, e, and ə,	(5) au, eu,	(6) iu,
ə	i	u	e	ə	ə
an	in	un (oon)	en	ən	ən
ang	ing	ung	eng	əng	əng

Hence by prefixing *i* and *u* (*y* and *w*)—ia, id, ian, iang, ua, uə, uan, uang, iai, ieū, ien, io, iō, &c. &c. are produced. Some dialects employ these vowels between the proper initial and the final, others omit them. *Sien* in Mand. becomes *sin* in Canton. The presence of such additional vowels in Mandarin may lead the student to expect considerable variation in the provincial dialects in those particular syllables.

*Comparative table of changes in some finals.*

Mand. D.	Cant. D.	Shang. D.	Amoy D.
a	a	o	əa, ə
ə	ət, ap	ə	
an	am, an, əm, un	ən, on	əa <sup>n</sup> , am
ang	eung, ong, ang	ang, ong	a <sup>n</sup> , ieng, ong, u <sup>n</sup> , ieng
i	ai	i and yi	əe, e, ui, oa, i
ɛ	op, ik		it, ip, ek
in	am	ang, eng, ing	im
ing	ang, ing	ing	ieng, ən, ian
u	o	ə	iū, ə
ü	ak	ü	ok, ut
ung	ung	ung	iēng, eng, iong, ong
ai	oi, ai	e, i, a	ai, oe
ei	ei, i	ei	
ə	ak	ə	ap
ən	in, im, ün	ən, ən, ən	am
əŋ	ən	əŋ	ŋ
əŋ	iu, o, u	o, ə	ə, o, a
ə		ə	e
eu	eu	ə	ə
ə			
ə	ok	ə	ə, ap
iu		ə	
ü		ə	ə
ü	üi	üi	ə
üŋ		üŋ	ə
üŋ		üŋ	ə

3. The modifications of the consonants are similar in character. Mutes change into their corresponding letters,—a *t* may change to *d*, a *p* to *b*, a *k* to *ch* or *g*, a *ch* to *ts*, and occasionally to *sh*, a *chang* may become a *tsiang* or a *shang* in different dialects.

*Comparative table of changes in some initials.*

Mand. D.	Cant. D.	Shang. D.	Amoy D.
<i>h</i>	<i>f</i>	<i>h</i>	<i>h, k, or dropped</i>
<i>hw</i>	<i>w</i>	<i>w</i>	<i>h</i>
<i>s</i>	<i>s</i> or <i>sh</i>	<i>s</i> or <i>z</i>	<i>ch</i>
<i>sh</i>	<i>sh</i> or <i>s</i>	<i>s, z, or l</i>	<i>ti</i>
<i>shw</i>		<i>s</i>	
<i>ts</i>	<i>sh</i> and <i>ts</i>	<i>s</i>	<i>ch</i> or <i>k</i>
<i>ch</i>	<i>ts</i> occ.	<i>ts</i>	<i>ti</i> or <i>s</i>
<i>chwo</i>	<i>ch</i>	<i>ts</i>	<i>chi</i>
<i>k</i>	<i>k</i>	<i>k</i>	<i>g</i>
<i>kw</i>	<i>k</i>	<i>k</i>	<i>k</i>
<i>j</i>	<i>y</i>	<i>ny</i>	<i>j</i>
<i>y</i>	<i>y</i> or dropped	dropped	<i>h, g, or dropped</i>
<i>f</i>	<i>f</i>		<i>h, p, or b</i>
<i>m</i>	<i>m</i>		<i>b</i>
<i>n</i>	<i>n</i>	<i>n</i> or <i>l</i>	<i>l</i> or <i>g</i>
<i>p</i>	<i>p</i>	<i>p</i> or <i>b</i>	<i>b</i>
<i>w</i>	<i>v, m, or ng</i>	<i>w</i>	<i>b</i> or <i>g</i>
<i>qr</i> (ear)	<i>ni</i>	<i>nyi</i>	<i>hi</i>
<i>mu</i> (eye)	<i>muk</i>	<i>mu</i>	<i>bak</i>
<i>yi</i> (one)	<i>yat</i>	<i>nyt</i>	<i>chit</i>
<i>chu</i> (bamboo)	<i>chuk</i>	<i>chu</i>	<i>tiek</i>
<i>kwang</i> (light)		<i>kwong</i>	<i>kng</i>
<i>mien</i> (face)	<i>min</i>	<i>mi<sup>n</sup></i>	<i>bien</i>
<i>yu</i> (in)	<i>ii</i>	<i>i</i>	<i>ho</i>
<i>shan</i> (hill)	<i>san</i>	<i>sa<sup>n</sup></i>	<i>soan</i>
<i>shin</i> (spirit, body)	<i>sqn, shqn</i>	<i>zyng, sqn</i>	<i>sin, sieng</i>
<i>shang</i> (upper)	<i>sheung</i>	<i>lang</i> or <i>zong</i>	<i>tieng</i>
<i>nan</i> (south)	<i>nam</i>	<i>na<sup>n</sup></i>	<i>lam</i>

These attempts to compare the dialects of Chinese may serve to lead the way for an extensive comparison of them, which the author hopes some one in China may undertake and carry out more completely than he has done here.

## APPENDIX VI.

*On the weights, monies, measures, and times.*

The Chinese weigh every thing that can be weighed,—money, wood, and liquids. Their chief circulating medium is Spanish dollars, which go by weight. The *Ferdinand* dollar is at a premium of 1— $\frac{1}{2}$  per cent. The *Carolus* dollar at a premium of 7—8 per cent. Those bearing the stamp *G* are only received at a discount. Mexican and U. S. A. dollars are taken *at par* by foreigners.

The highest weight in money is a *tael* (*liang*); then come the *mace* (*ts'ien*), the *candareen* (*fān*), and the *cash* (*li*). 3 taels=4.16 dol, but the equivalents vary; about 720 taels make 1000 dollars.

<i>tael.</i>	<i>mace.</i>	<i>cand.</i>	<i>cash.</i>	<i>oz. troy.</i>	<i>gr. troy.</i>	<i>sterg.</i>	<i>dollars.</i>
I	10	100	1000	1.208	579.84	6s. 8d.	1.389—1.398
	1	10	100		57.984	8d.	.138— .139
		I	10		5.7984	.8d.	

The common coin—the cash—of China is composed of 6 parts of copper and 4 of lead. Bullion is rated by its fineness, by dividing it into 100 parts called “touches.” Sycee is cast into ingots, by the Chinese called “shoes,” and these are stamped with the mark of the office that issues them, and the date of their issue. They are of different sizes, from  $\frac{1}{2}$  a tael to 100 taels. Gold ingots of 10 taels=cir. 22—23.

In measures for dry and liquid goods, the *pecul* (*tan*), the *catty* (*kin*), and the *tael* (*liang*) are used.

<i>pecul.</i>	<i>catty.</i>	<i>tael.</i>	<i>lbs. av.</i>	<i>cwt.</i>	<i>lbs. troy.</i>
I	100	1600	133 $\frac{1}{4}$	1.0.21 $\frac{1}{4}$	162.0.8.1.
	I	16	1 $\frac{1}{2}$	.	

1 ton=16 pec. and 80 catt. 1 cwt.=84 catt. 1 lb. av.= $\frac{3}{4}$  catt. In long measure the *covid* (*chē*), the *punt* (*ts'ān*) are used. The covid varies in the measurement of clothes, distances, and vessels; by the Mathematical Board in Peking it was 13.125 Eng. inches; in the Canton trade, 14.625 Eng. in.; by engineers of public works, 12.7 Eng. in.; and for distances, 12.1 Eng. in. nearly.

The *li* or Chinese mile=316 $\frac{1}{4}$  fathoms=1897 $\frac{1}{2}$  Eng. feet: 192 $\frac{1}{2}$  *li*=1 deg. of lat. or long., according to the Chinese, but the Jesuits made 250 *li*=1 deg., each *li* being=1826 ft. or  $\frac{1}{10}$  of a French league.

In land measure 1200 covids= 1 acre or *meu*, which contains 6600 sq. feet.

The Chinese measure time by dividing the 24 hours of the day and night into twelve watches, and they begin to reckon from midnight. The twelve horary characters *tsz*, *chou*, *yin*, *meu*, &c. (see Part I. p. 61) are employed for the purpose of indicating their watches. *Tsz* being used for the two hours from 11 p. m. to 1 a. m.; *chou* from 1—3.

The character *ching* 𦨇 prefixed to any horary character makes it signify the even number between the two hours; e. g. *ching-tsz* would be 12 o'clock at midnight, and *kiau* 交 being prefixed would make it mean 11 p. m.

But foreigners speak generally of *yī-tiēn-cháng* 'one stroke on the bell,' for 'one o'clock,' *èr-tiēn-cháng* 'two o'clock,' and the Chinese understand these expressions. *Kè* 𦨇 means 'a quarter of an hour,' and *pwán* 半 *tiēn-cháng* 'half an hour.'



**PART II.**

**A CHINESE CHRESTOMATHY.**



A SHORT INTRODUCTION  
TO  
CHINESE LITERATURE.

---

THE literary works of the Chinese are very extensive, and relate to very many of the subjects on which the mind of man has been engaged at all periods of his history; the higher subjects, however, of mental science, logic and philology, have met with but little attention among them. The writers of China have drawn less from the works of foreigners than the writers of almost any nation; and this has arisen from the very nature of their position, cut off as they were at an early period from the great nations of the west of Asia, surrounded by wild tribes, who were unacquainted with letters, and proud of their superior cultivation, they rejected improvements of every kind from abroad. But if the mania for foreign notions and theories was unknown among them, the imitation of ancient models of their own became so morbid as to prevent the proper development of their mental strength and the improvement of the natural growth of their minds. The power of mental production consequently became limited to their own narrow sphere of experience; and although the rules of their ancient sages inculcated no such contracted maxims, their minds narrowed by continual imitation of old models (well enough suited to the periods in which they had their origin) began to look upon these models as simple embodiments of truth. Facts, however, compel the admission that great diversities of style in the prose, and of metre in the poetry of the Chinese have characterised different periods of their history. Their works have been remarkable rather for their extent than for the originality of thought or the acuteness of judgment displayed in them.

The Chinese themselves divide their literature under four general heads; viz. I. *Kīng* 綱, II. *Sz* 史, III. *Tsz* 子, IV. *Tsī* 文.

I. The works placed under the first head we may call *classic*. They come under the following divisions: a) All sacred writings and the commentaries on them; b) All ritualistic writings and music; c) All works of a philological nature, as dictionaries and tone-books.

II. The *historical* writings of all kinds come under the head of *Sz*, and also *narrative* and *descriptive* works, but not works on natural history.

III. Under the head *Tsz* come, a) The writings of the ten sages of antiquity; b) All religious and moral works of the Tauists or Buddhists; c) All scientific works, and those upon the fine arts and trades; d) All encyclopædic works.

IV. The character *Ts̄* signifies 'collection,' and under this head are collected works of the imagination and poems, but not novels.

This classification is that given in the Catalogue of the Imperial Library of Peking, but for the benefit of the student who will wish to be directed in his reading, the following arrangement of the different Chinese styles of composition will be found useful.

The most ancient and most concise style is that called,

I. *Kù-wén* 古文 'ancient literature,' and this includes

1. *Kīng-shū* 經書 'ancient classics, and works composed after their model;'
2. *Kù-shī* 古詩 'ancient poetry, and modern poetry after that model.'

II. *Shī-wén* 诗文 'modern literature,' and this includes

1. *Wèn-chāng* 文章 'fine writing' or 'elegant essays;'
2. *Shī-fù* 詩賦 'odes and epics;'
3. *Yù-kī* 言辭 'edicts and official papers;'
4. *Shū-chā* 書札 'epistles and letters of every kind;'
5. *Chuén-chi* 傳志 'stories and romances;'
6. *Ts̄a-lü* 紫佳錄 'miscellanies, plays, &c.'

The spoken language, the *Kuān-huá* 官話 'mandarin language,' is also divided into

1. *Péi kuān-huá* 北官話 or *Kīng-huá* 京 | 'the language of Peking' or 'the northern mandarin;'
2. *Nán kuān-huá* 南官 | 'the southern mandarin,' which is also called the *Chíng-yīn* 正音 'correct sound;' and the 通行的 | *T'ung-hīng-ti huá*, i. e. 'the language of universal circulation.'

The student will find in the following extracts passages to exemplify nearly all these different styles of composition, and in the study of them with the notes he will find much that differs, and very much to admire, in the rhythm that pervades each piece.

In the *Wǔ-king*, 'the five classics,' are contained the most ancient monuments of Chinese poetry, history, philosophy, and jurisprudence; and portions of these are probably among the most early records of history extant. Confucius, in the sixth century before Christ, collected them from different sources, and edited them without diminishing their correctness or originality. They usually stand in the following order:

1. The *Yi-king* 易經, or *Classic of Changes*, is a work on Cosmogony, based upon a theory of the combination and transmutation of certain figures formed by straight lines, sometimes entire and sometimes broken. Beginning with two figures, a broken straight line, and an unbroken one, the author, *Fu-hi* 伏羲, proceeded to form a number of combinations, until he made eight diagrams. They are thus given with their names :

1	2	3	4	5	6	7	
— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
乾	兌	離	震	巽	坎	艮	坤

k'ien

tui

li

chin

sin

kan

ken

ku'an

These are commonly called the *pă-kua*, and represent some of the primary objects of nature, as *heaven*, *earth*, *fire*, *water*, &c. From these eight figures, sixty-four were constructed ; and so by a regular system of combination and ever varying mutation, representative diagrams or figures have been formed for all the objects of nature \*. The Chinese cannot give a very definite and clear account of the subject of this book †.

2. The *Shu-king* 書經, of which pages 1 and 2 of the Chrestomathy afford a specimen, is the *Historical Classic*, being fragments of ancient history. It contains many excellent maxims on moral philosophy and political economy ; as well as lessons of practical wisdom, based upon truth and humanity ‡.

3. The *Shi-king* 詩經, or *Classic of Odes*, is a collection of ancient hymns and odes or ballads. They were collected by Confucius, and commented on by various writers §.

4. The *Li-ki* 禮記, *Book of Ceremonies*, is a compilation of laws relating to the manners and customs of life in the most ancient times, from which the Chinese of the present day derive many of their rules of conduct.

5. The *Chün-tsü* 春秋, or *Spring and Autumn Annals*, is a work by Confucius himself. It contains the history of his native country, *Lü-kuo* 魯國.

\* A Latin translation of this work, "ex lat. P. Regis interpretatione," was edited by Dr. Mohl, Stuttgart, in two vols. in 1832.

† V. *Entwurf einer Beschreibung der Chinesischen Litteratur*, Schott: read in the Academy of Sciences in Berlin, 1850, and published in the "Abhandlungen" of the Academy, p. 302.

‡ The following translations of this work have appeared. In French by Gaubil *Le Chou-king*. Paris, 1770. This was revised by De Guignes. It is said to be too free, and in many respects faulty. Another translation exists in Pauthier's *Livres sacrés de l'Orient*. Paris, 1841. And a good English translation by Dr. Medhurst with the native text interspersed. Shanghai, 1846. 80.

§ There is a Latin translation of the *Shi-king*, "ex lat. P. Lecharme interpretatione," edited by Dr. Mohl. Stuttgart, 1830. And also a German translation into verse by F. Rückert. *Chi-king, Chinesischen Liederbuch*. Altona, 1833.

These are the five classics. The style in which they are written is broken and rude, unlike the compositions of later times, and this is internal evidence of their antiquity.

Next in estimation are the following :

1. The *Sz-shū* 四書, or *Four Books*, a collection of writings, by various persons, on moral and political subjects. The names of the separate works comprised under this title are, 1. The *Tá-hiō* 大學, or *the Study for the Adult*,—*the Great Study*, is a short work on political science by *Téang-tsž* 曾子\*. 2. The *Chüng-yung* 中庸, or *the Due Medium*, is a work on avoiding extremes in life by means of philosophy and virtue, like the doctrines of the great Greek philosopher of old,—Aristotle. This portion was written by *Tsz-sz* 子思, a grandson of Confucius†. 3. The *Lán-yú* 論語, or *Dialogues and Discourses of Kung-fú-tsž* 孔夫子 (Confucius), written down by two of his disciples after the philosopher's death‡. 4. *Sháng-máng* 上孟 and *Hia-máng* 下孟. The first and second portions of the works of the philosopher *Máng* (Mencius), who lived B. C. 350. The subject of this work is of a moral and political nature, and in the form of dialogue and exhortation§. Passages from the *Four Books* are given in the Chrestomathy, pp. 3, 4, 5||.

All the above works are largely annotated and commented on by native writers, and by some of them with excellent style and ability. Among the chief commentators was *Chü-fú-tsž* 朱夫子, who lived in the thirteenth century. His writings are held in great estimation.

In the next rank comes the *Cheu-lí* 周易 or *Ceremonies of the Cheu Dynasty*; then the *Hiaú-king* 紹聖 or *Book of Filial Piety*; *Tszù-tsž* 楚辭 a Collection of Poems; and the *Shan-hai-king* 山海經 or *Book of Poetical Fictions*, a sort of mythology, from which the poets of China draw some of their allusions.

\* An English translation of the *Tá-hiō* was appended, with the native text, to Dr. Marshman's *Clavis Sinica*. Serampore, 1814. 4°. A Latin and French translation exists by Pauthier, with the native text, Paris, 1837; and an English translation by G. B. Hillier, Hongkong, 1850.

† The *Chüng-yung* was translated into Latin and French, accompanied by the native text, by Abel-Rémusat, in the *Notices et Extraits*: (vol. X.) Paris, 1817. 4°.

‡ The *Lán-yú* was translated by Dr. Marshman into English, and published with the native text, under the title of, *Works of Confucius* at Serampore, 1809. 4°.

§ The writings of Mencius were translated literally into Latin by M. Stanislaus Julien, and published with the native text at Paris, in 3 vols. 1824.

|| The *Sz-shū* have been frequently translated;—into Latin by *Intorcetta*; Paris, 1687; and by *Noël* also into Latin; Prague, 1711;—into English by *Collie*; Malacca, 1828. 8°.;—into German by *Schott*; 2 vols. Halle, 1828;—into French by *Pauthier*; Paris, 1841.

In addition to these there are three ancient commentaries upon the *Chūn-tsü*, which belong to the style of the *Kù-wān*; and the works of *Sz-mà-tsiēn* 司馬遷, the celebrated historian (B. C. 100), and those of several other noted writers in a similar style.

Contemporary with Confucius was *Lau-tsè* 老子 or *Lau-kiün* 老君, B. C. 604.\* He was the founder of a school of philosophy, and took *taú* 道 'reason,' 'λόγος,' as the foundation of his system; he discoursed about *lǐ* 理, the 'principle of order' in the universe, and was the originator of the Tauist sect. He composed a work called *Taú-té-kíng* 道德經 'Book of Reason and Virtue,' which has been translated into French, under the title of, "Le livre de la voie et de la vertu," by Professor Julien. Paris, 1842. 8°. For an account of his miraculous birth, &c., see Morrison's Dictionary, part I. vol. I. p. 707.

There were ten eminent writers of antiquity, who are associated together by the title *Shi-tsè* 士子. *Lau-tsè* was the first of these. The second was *Chwāng-tsè* 庄子, also a Tauist, and the most celebrated disciple of *Lau-tsè*. He flourished about B. C. 368, in the reign of the Emperor Hien-wang. He was the author of the work *Nan-huā-king*, and two satirical pieces against the Confucianists. His originality and independence of character are shown in his works and in the following anecdote: A powerful Chinese prince wished him to take office in his government, and offered him rich gifts, but *Chwāng-tsè* replied: "I would rather be a solitary pig and wallow in my own sty, than be a decorated sacrifice and be led by the guiding strings of the great." According to the *Sz-ki* 吏記 of *Sz-mà-tsiēn* there was nothing that he had not looked into, *wū sò pǔ kwoei* 無所不窺, though his maxim seems to have been: "Our life has limits, but knowledge is without limits."

The third philosopher was *Siūn-tsè* 耸子, who belonged to the *Ju-kiā* 儒家, 'the Confucian school.' He lived about B. C. 230, and was counted worthy of having his name associated with that of *Máng-tsè* 孟子 for a long period. His style is perspicuous and his knowledge correct, but he differed from *Máng-tsè* (Mencius) in his ethics. *Máng-tsè* held that the natural disposition of man is towards *virtue*; *Siūn-tsè*, that it is towards *vice*. His writings were of a politico-moral nature.

The fourth philosopher was *Li-tsè* 亂子, a Tauist, who was contemporary with *Lau-kiün* (B. C. 585). His style is lucid and sublime, but he

\* The proper name of this philosopher was *Li-pi-jang* 李伯陽.

prefers the lofty to the true. *Ch'êwâng-tsêz* is said to have written out a complete copy of his works.

The fifth philosopher was *Kuân-tsêz* 管子, who belonged to the *Ping-kiâ* 兵家, 'the military school.' He flourished in the third century B. C. His works are on the subjects of war and government.

The sixth philosopher was *Hän-fî-tsêz* 草章非子, called *Han-tsêz*, who lived about B. C. 200. He belonged to the *Fâ-kiâ* 法家, 'the law school.' Jurisprudence was the subject which he chiefly considered. His works commence with the aphorism: *pǔ chî qì yén, pǔ chî; chî qì pǔ yén, pǔ chüng*, 不知而言不智, 知而不言不忠, 'not to know and yet to speak is imprudent; to know and yet not to speak is unfaithful.'

The seventh philosopher was *Huai-nán-tsêz* 淮南子, who belonged to the *Tso-kiâ* 雜家, 'writers on various subjects.' He was the grandson of 高帝 *Kau-tî* of the Han dynasty, B. C. 189. He wrote upon the origin of things.

The eighth philosopher was *Yâng-tsêz* 楊子, a Confucianist, who lived in the reign of *Ch'ing-tî* 成帝, B. C. 1. He is said to have spoken little, for he had an impediment in his speech, but he was a great thinker and reader. He did not write much, but his works have received the commendation of a great authority, for *Mâ-t'uân-lin*, when comparing him with *Siün-tsêz*, says: "Siün-king had great talents, but many failings; Yâng-hiüng was a man of limited abilities, but made few mistakes." The names of his two principal works are; *Fâ-yén* 法言 'on laws,' and *T'ai-hiüen-kîng* 太立經, which is devoted to an explanation of the *Yi*-king.

The ninth philosopher was *Wqen-chüng-tsêz* 文中子, one of the best ancient writers of the Confucian school. His proper name appears to have been *Wâng-t'ung* 王通.

The tenth philosopher, *Hö-kw'ân-tsêz* 昂鳥完子, was a Taoist. He obtained this name, the *Hö-capped philosopher*, from the fact of his wandering about the mountains with the feathers of this bird in his cap or in his hair. His writings were first brought to light during the T'ang dynasty.

The works of these ten scholars, who are commonly called the *Shî-tsêz*, are collected in a work called *Shî tsêz ts'ing-mü* 十子總目 'General Index of the Ten Philosophers.' Cf. Dr. Morrison's Dictionary, part I. vol. I. pp. 707, 708.

In addition to these general remarks on the higher class of Chinese literature we may content ourselves with a list of some of the principal works in the several departments which are likely to be more especially interesting to Europeans. The Chinese language is very rich in Buddhistic literature, as well as in works on jurisprudence, topography, history, and statistics. It possesses large encyclopedias and anthologies; researches in natural history, the healing art, and the fine arts; treatises on language and the meanings of words; on mathematics and the various applications of numbers, with works on the art of war. Poetry and the drama occupy a large place too, as do also works of fiction in the various grades of the romance and novel style. The industrial arts and trades, and the processes of manufacture extant among the Chinese are explained in detail in separate works\*.

### I. Ethics, politics, and mental science †.

1. 三字經 *Sān-tzé-king*, 'The three-character classic,' by Wang Pi-heu, a Confucianist of the Sung dynasty (13th cent.). Annotated by Wang Tsin-shing: "The language is simple, the principles important, the style perspicuous, the reasoning clear."
2. 千字文 *Ts'ien-tzé-wén*, 'The book of 1000 characters,' by Cheu Hing-tsz, A. D. 550. This is a common school-book. The 1000 characters were collected by Wang he-che, by command of an emperor of the Liang dynasty. The emperor gave them to Cheu Hing-tsz, and asked him to form them into an ode. He did so in a single night, and his hair turned gray in consequence. Various translations of this work exist in European languages; also in Japanese, Manchu, and Corean.
3. 幼學詩 *Yiú-hiö-shi*, 'Odes for the young.' A translation of this by Dr. Bridgman appeared in the Chinese Repository for Oct. 1835.
4. 小學 *Siaù-hiö*, 'The learning for children,' was composed by 朱子 *Chü-tsz*, who is held in estimation second only to Confucius himself. The opening sentence of the work shows its subject and tendency: "In ancient times the Siaù-hiö taught children every thing which concerned their daily life and conduct to parents, elders, superiors, teachers, and friends; in order to a due consideration of the fundamental laws which govern the person, the family, the state, and the universe."
5. 家寶全集 *Kia-pau-ts'uén-tzé*, 'A complete collection of family jewels.' Miscellaneous moralities, instructions, and advice, in 32 vols., by

\* Large collections of Chinese books are deposited in the Libraries of the British Museum, the Royal Asiatic Society, the University College, London, the Bodleian Library, Oxford, the East India House, and King's College, London. The magnitude of these collections is in the order here given; from the British Museum, which contains upwards of 30,000 vols., to King's College, which possesses about 1200 vols. Almost all good works in ordinary Chinese literature will be found in one or another of these institutions.

† To these may be added several works already mentioned among the classics.

- T'iēn-kî-shî 天基石*, published in the time of K'ang-hi. An extract from this work was given by Thom in his Chinese Speaker, with a translation.
6. 聖諭廣訓 *Shîng-yû k'wâng-hiün*, 'Amplification of the sacred edict.' Sixteen maxims by the emperor K'ang-hi, amplified by his son, the emperor Yung-ching, and paraphrased by a mandarin. The Rev. Dr. Milne made a translation of this work.
7. 家庭詩話 *Kiâ-t'îng-kiâng-hwâ*, 'Discourses for the family hall.' These are in good mandarin style, and are very suitable for practice in reading. (King's Coll.) \*
8. 太上感應篇 *T'ai-shâng kän-ying-pien* †, 'The book of rewards and punishments.' This is a very celebrated Tauist tract. *T'ai-shâng*, 'the sublime,' is an epithet of *Lau-kiün*; see p. 7. of this Introduction. The work consists of a number of sayings on the duties of man, with a list of the rewards and the punishments connected therewith.
9. 金剛經 *Kin-kâng-kîng*, 'The diamond classic.' A Buddhist work in 1 vol.
10. 敬信錄 *King-sin-lü*, 'The book of the revered faith.' A collection of sayings and exhortations of the chiefs of the Tauist and Buddhist religions. The praises of *Kwân-yin* 慈眼音, the merciful goddess, are given in rhyme to be sung by the faithful. Its precepts are said to act on the human mind like a clock at midnight, they awaken the devout soul, and its doctrines enlighten the darkened eye of the mind.
11. 明心寶鏡 *Mîng-sin-pau-kien*, 'The precious mirror for enlightening the heart.' This work consists of elegant extracts from the moral writings of the Chinese. A translation appeared in Spanish by P. Navarrete; Madrid, 1676. A notice of the work may be seen in the Chinese Repository.
12. 華嚴經 *Hwâ-yen-kîng*. A noted Buddhist work on the holy books or *sutras*. A copy is preserved in St. Petersburg in 81 books, which is said to have been printed in 1419. The translator was a monk from Turkistan, according to Dr. Schott: see "Entwurf, &c.", p. 333.
13. 性理大全 *Sîng-lî tâ-ts'uân*, 'A complete exposition of the principles of nature.' A metaphysical work, in 20 vols. The subject of it is the Chinese philosophy respecting the dual powers, which enters into all works of this nature.

\* When the name of a Library is noted, it is not to be inferred that the work is to be found in that collection alone.

† A translation of this work was made by Prof. Julien, and published under the title of, "Le livre des Récompenses et des Peines" par Julien, 1841.

II. *Mathematics and astronomy.*

14. **幾何原本** *Kǐ-hé yuán-pùn*, ‘The first principles of quantity,’ is a translation of Euclid’s *Elements of Geometry*, by Paul Seu, a high mandarin, and P. Ricci, the Jesuit missionary, in 4 or 6 vols. The original work is very scarce, but copies exist in manuscript, and a new edition has recently been printed by the Protestant missionaries at Shanghai. (Bodleian.) (King’s Coll.)
15. **曆象考成** *Liè-siāng kǎo-chéng*, ‘Mathematical tables for astronomical purposes.’ (Bodleian.)
16. **數理精蘊** *Sù-lì tīng-yùn*. A treatise on mathematics, containing the science of Europe in the 18th century. (Bodleian.)
17. **律歷淵源** *Lǜ-lì yuān-yuān*, ‘The original sources of music and number,’ in 100 vols. This is a work by the first Jesuits who resided in China. In it are explained the theory of music and the European system of notation; mathematics, including trigonometry, and the method of calculating eclipses, with all the necessary tables of logarithms, &c. A list of ninety-two stars is given in vol. 31, with their right ascension and declination, which are measured upon the equator. (Bodleian.)

III. *Language and the meanings of words.*

18. **說文** *Shuō-wén*. A dictionary of the ancient characters, arranged under 540 elementary characters, which was published during the Hán 漢 dynasty, B.C. 150. The author’s name was *Hǔ-shìn* 許慎, ‘official government.’ (Brit. Mus.)
19. **玉篇** *Yù-piān*. A dictionary of the characters, arranged according to 542 radicals, in 30 books, by Ku ye-wang. It was published in the Liang dynasty, A.D. 530. It is the basis of the Chinese-Japanese Dictionary used in Japan. The pronunciation of characters is according to the *fān-tsí* system.
20. **五車韻瑞** <sup>王</sup>*Wù-kū yùn-sui*, ‘The tonic dictionary, called the *Wù-kū*,’ in 32 vols., by Chin Siēn-sāng. This is one of the best dictionaries on the “tones” which exist in Chinese. Dr. Morrison made it the basis of his Syllabic Dictionary, and gives some particulars respecting it in the preface to Part II. of his dictionary, q. v.
21. **正字通** *Chíng-téz-t’ung*, ‘Explanation of the correct characters.’ A dictionary according to the radicals. (King’s Coll.)
22. **佩文韻府** *Péi-wén-yùn-fù*, ‘Thesaurus of literary phrases,’ compiled by order of the emperor K’āng-hī. Seventy-six of the literati were engaged in preparing it, and it took them seven years to complete it. It was published in 1711, in 131 vols. This Thesaurus is perhaps the

most extensive collection which exists of the words and phrases of any language. M. Galléry commenced working this mine in 1842, and published the first part of an encyclopædia of the Chinese language in 1846. The work was to consist of about ten large volumes, and it was expected that sixteen years would be occupied in the execution of his project, which he was unfortunately obliged to relinquish. (Brit. Mus.)

23. 康熙字典 *K'ang-hi-tz̄-tiēn*, 'The dictionary of K'ang-hi,' the first emperor of the present dynasty. It is generally in 32 vols. The meanings are very good. The work is universally used in China, and constitutes the great national work of reference for the language. Dr. Morrison commenced his dictionary by translating K'ang-hi's lexicon.
24. 清文鑑 *Tsing-wōn-kien*, 'Mirror of the Manchu-Tartar language,' in 26 vols. (Several works of this kind are in the Brit. Mus.)
25. 回教俗語 *Hwai-kiau-sū-yü*, 'Mahomedan Proverbs (in Arabic and Chinese).'
26. 江湖尺牘分韻 *Kiāng-hū chī-tü fān-yün*, 'The rivers and lakes, papers and rhymes \*.' This is the title of a popular work on letter writing &c. for travellers; and it is a sort of dictionary of phrases proper to be used in epistolary correspondence. It is in 6 vols. 12°.
27. 初集啟蒙 *Ch'ü-tü ki-müng*, 'Explanations for beginners,' in 20 vols. It contains definitions of the terms employed by the student of *Wén-ch'äng* ('elegant essays').

#### IV. Jurisprudence.

28. 大清律例 *Tá-ts'ing lü-lí*, 'The laws of the Tá-ts'ing dynasty,' i. e. the penal code of the present or Tartar dynasty of China, in 40 vols. A translation of this work was made by Sir George T. Staunton, Bart., F. R. S. 4°. London, 1810.
29. 科場條例 *Kō-cháng-tüü-lí*, 'The laws and regulations of the Examination Hall,' in 18 vols. It is published every ten years, and its contents will supply the best phrases which are employed with reference to the literati.
30. 大清會典 *Tá-ts'ing huoü-tiēn*, 'Official details relating to the civil code and the statistics of the Tá-ts'ing dynasty,' in 260 vols. An interesting account of this work is given in Sir John Davis' work on the Chinese. See Knight's edition of 1836, vol. II. pp. 180, 181.

#### V. Medicine and *materia medica*.

31. 本草綱目 *P'en-tsaù kāng-mü*, 'General outline of natural his-

\* The term 'rivers and lakes' means the 'provinces' of Kiang-si, Kiang-nan, Hu-peh, and Hu-nan, which are noted for beautiful scenery and commerce.

tory' with a view to medical practice. The author of this work was Li-shi-chin 李時珍. It was published under the supervision of his son, and for the benefit of his family, in 1596. It contains very concise accounts of various animals, plants, and minerals; in a word, the *materia medica* derived from the animal, vegetable, and mineral kingdoms.

There are many other works on medicine, but their contents are uninteresting to Europeans, because they are wanting in science.

#### VI. History and statistics.

The affairs of each dynasty have been recorded by the imperial historiographers, and these state papers are the sources whence the various histories of China have been derived.

32. 通典 *T'ung-tien*, 'A complete directory to history and politics,' in 200 chapters, by T'ü-yü 壯佑 of the T'ang 唐 dynasty. It was this work that Ma Twan-lin proposed to complete in his *Wen-hien-t'ung-kiau*, which may be looked upon as a continuation of the *T'ung-tien*.
33. 通鑑 | 目 *T'ung-kién-kang-mü*, 'The comprehensive mirror with a complete index,' in 120 vols. The history of China, edited by Chu-hi, the philosopher and annotator of the Canonical Books, who lived about the middle of the 13th century. This work is not so much an independent production as a convenient form of the *T'ung-kién*, which appeared above a century before, by the renowned Sz-ma-kwang. The emperor Ying-tsung 英宗 (A.D. 1064-67) had commanded the royal historiographer Sz-ma-kwang to compose a succinct history of China with correct chronology, making use of the historical works extant, and especially the annals. Sz-ma-kwang finished his work in 1084, and laid it at the feet of Ying-tsung's successor, Shin-tsung 神宗, who gave it the title of *T'ung-kién*, 'comprehensive mirror' (of events). It begins with the earliest historical period, and comes down to the beginning of the 2nd Sung dynasty, including a period of 1362 years. Facts only are related, the reader is left to form his own judgment upon them. Impressed with the worth of the *T'ung-kién*, and wishing to increase its usefulness, Chu-hi prefaced the accounts given in detail with a summary, but without altering the sense. These summaries, which are printed in large characters, are followed by the detailed account and a commentary; thus the work is, as it were, enclosed in a network, and on this account it obtains the name of Kang-mü (v. 31).
34. 二十一史 *Ar-shi-yi-shi*, 'The twenty-one historians.' A complete history of China, in 282 vols., from the highest antiquity down to the end of the Yuén 元 dynasty. This is the work of twenty-one imperial historiographers, whose duty it was to note down the events of each reign as they occurred, preparatory to publication in the succeeding reign.

35. 史記 *Shí-kì*, 'Records of history,' in 130 chapters, by Sz-ma-tsien, who flourished B. C. 104. This book contains the history of about 3000 years. It begins with *Huang-ti* 黃帝, 'The yellow emperor,' and ends in the year B. C. 122, in the Han dynasty.
36. 古文析義 *Kù-wén sī-i*, 'The meanings of ancient literature discriminated,' in 16 vols. 8°. This work consists of historical fragments in an elegant and much admired style, with explanatory notes.
37. 綱目會纂 *Kāng-mù huì-zuǎn*; *Kāng-kién-huì-tzuǎn*, 'Mirror of history,' by Fung-chou sién-sāng 鳳洲 (surnamed Wáng), in 34 vols. (v. 2994).
38. ||| 易知 *Kāng-kién i-chí*, 'History made easy,' is an abridgment of the *T'ung-kién-kang-mü* (33). It was the work of three scholars of the present dynasty, and was finished in 1711, in 36 vols.
39. 歷代史 *Li-tai kién-shí*, 'Mirror of history through successive ages.'
40. 東花錄 *Tōng-huā-lù*, 'Chronicles of the flower of the east.' The official history of the Imperial house at present reigning in China. The last edition was published in 1820, in 16 vols.

#### VII. Biographical notices.

41. 歷代名臣奏議 *Li-tai míng-chín tséu-i*, 'Memorials of the celebrated statesmen of successive dynasties,' in 350 chapters.
42. 古列女傳 *Kù liè-nǚ chūn*, 'An account of distinguished women of ancient times,' in 7 chapters, by Liu-hiang of the Han dynasty.
43. 唐才子傳 *T'āng tài-tsè ch'uén*, 'An account of the men of genius of the T'ang dynasty,' by Sin Wan-fang, in 8 vols. M. Prof. Bazin says of this author, that he has a very good style of composition; that he adds to each biographical notice proper observations and criticisms; and that when he examines the qualities and the faults of the poets, he is always in the right \*.
44. 學統 *Huò-t'óng*, 'A general view of learning,' in 12 vols. It contains memoirs of the leading members of the sect of Confucius and extracts from their works, with a view to combating the errors of the Taoists and Buddhists.
45. 百家姓 <sup>+</sup>*Péi-kiā-sing*, 'All the family names.' 1068 characters are

\* V. *Sidcle des Youén*, p. 58.

<sup>+</sup> Although the word *péi*, 'all,' is used, it stands for 'all,' just as *péi-kuān* means 'all the officials.' This work contains 454 surnames.

contained in it, of which 510 are different. This work contains the ancient surnames of the Chinese, many of which are still in use. In some editions the origin of these names is given in notes. It is a school-book, and uninteresting to foreigners.

### VIII. Geography, topography, and statistics.

46. 大清一統志 *Tá-ts'ing yí-t'óng-chí*, 'A complete account of the Tá-ts'ing (the present) empire.' A geographical work of great importance and value. It consists of 500 chapters in 240 vols. It contains various matters connected with topography and statistics. Each province has its own descriptive work of this kind. (Brit. Mus.)
47. 海國圖誌 *Hai-kuo t'u-chí*, 'Geography of the world,' in 24 vols., by the late Commissioner Lin, who caused the "Opium War" by burning all that drug then in port at Canton.
48. 漢晉志客 *Yīng-huān chí-lǚ*, 'A compendious description of the world,' in 6 vols. imp. 80°, by the Lieutenant-Governor of the province of Fü-kien. It contains very good maps of the various countries of the world, and the descriptions are tolerably correct. His Excellency was assisted by a European in making the compilation. (King's Coll.)
49. 廣輿圖記 *Kuàng-yú-t'u-ki*, 'Geographical descriptions with maps,' by *Lü-ying-yáng* 麥應陽, in 24 *kuien* or books. It was composed during the 明 *Ming* dynasty, when China was divided into 15 provinces, not into 18 as at present. The 25th book contains some account of the 'outside barbarians,' *wài-i* 外夷, and these include Japan, Korea, Liu-ku, Si-fan or Tangutia, Mongolia, Tonquin, Cochin-China, and Siam.
50. 佛國記 *Fú-kuo kí*, 'An account of Buddhist countries,' by *Fù-hièn* 傅慧顛, a Buddhist of the earlier Sung dynasty (A. D. 422). He set out from *Ch'ang-an* 長安 in the year 405, during the *Tsin* 普 dynast, and traversed thirty countries on his way to India: (v. Imperial Catalogue, large copy, *kuien* 71. p. 4.)

### IX. Mythology.

51. 神仙鏡 *Shén-xiān-kí*, 'Mirror of the divine immortals.' It contains the myths relating to the Taoist deities and deified saints. The story of Shakyamuni is told in the 5th chapter, and the work contains other matter which is interesting on account of the bold independence with which the stories are related.

## X. Poetry.

52. 全唐詩 *Ts'u-en T'ang shi*, 'The poetry of the T'ang dynasty,' in 900 chapters. (Brit. Mus.)
53. 李太白集 *Li T'ai-pi tsü*, 'Li-t'ai-pi's collection of poetry,' by Li-t'ai-pi of the T'ang dynasty \*.
54. 東坡全集 *Tung-po ts'u-en-tsü*, 'A complete collection of Tung-po's odes,' in 15 chapters, by Su-shi of the Sung dynasty \*.

## XI. Painting, engraving, &amp;c.

55. 博古圖錄 *Pö-kù-t'ü-lü*, 'Investigation of antiques with plates,' in 16 vols. This work affords valuable assistance in deciphering the inscriptions upon metal and earthenware vases, some of which date from very high antiquity. The Journal of the Royal Asiatic Society contains specimens and translations taken from this work.

## XII. The drama.

56. 元人百種 *Yuen-jen pë-chéng*, 'The hundred plays of the Yuen dynasty.' A celebrated collection of dramas. The style is antiquated colloquial, but clear. Several of these have been translated by Prof. Bazin, Prof. Julien, and Sir John Davis. See *Théâtre Chinois* by Prof. Bazin.
57. 紹白齋 *Chüi-pi-k'ü*, 'A collection of dramas,' in 43 vols. (Brit. Mus. and R. A. S.) (For *k'ü*, v. sheet, 1263.)

## XIII. Works of fiction.

The following names of novels are worth inserting. It is by reading such works that the student will form a more lively conception of the genius of the Chinese people, their customs, manners, and principles of action. The romances are classified by the Chinese according to the quality of the composition and the nature of the story. They distinguish especially between *xiǎo-shùo* 小說, lit. 'small talk,' = novels of the lower order, pure fictions; and *hóng-shù* 豐書, lit. 'leisure book,' = romances founded on stories from real life and history. These they classify under the ten grades of talent (*tsai* 才) exhibited in their composition. The first or *Tí-yí-tsai shih* is the

58. 三國志 *Sān-kuó-chi*, 'History of the three kingdoms,' a work in 20 small volumes. The style, which is terse, is very much admired for its classic elegance. The story is founded upon the history of the three

\* *Li T'ai-pi* and *Su Tung-po* are the two great and popular poets of China. Their surnames are *Li* and *Su*; *T'ai-pi* and *Tung-po* are their names.

kingdoms and the civil wars in China, which lasted nearly a century, from A. D. 168—265. The author's name was Lo Kwan-chung, who founded it upon a real history by Chin-sheu of the Tsin dynasty. See pp. 17—20, of the native text, for a specimen of this work. A translation of a portion of it has been made into French by M. Theod. Pavie, from the Tartar version.

59. 水滸傳 *Shuǐ-hù chuén*, 'History of the shores' or 'History of the robbers,' by Shi Nai-gan, in 20 vols. 12<sup>o</sup>. This appeared originally in the time of the Mongol emperors, and was reprinted in 1650. It is a romance of the comic kind, and a good specimen of the style of language used two or three centuries ago; it is therefore somewhat antiquated, and the style is very prolix, a proof probably of its being in the colloquial idiom. A specimen is to be found in the native text of the Chrestomathy, pp. 13—16.
60. 好逑傳 *Haú-k'iü chuén*, 'The story of the fortunate union,' in 4 vols. 12<sup>o</sup>. The style and contents of this work are admirable. A translation of it was published in England, edited by Bishop Percy in 1761, under the title of "The Pleasing History." But in the elegant translation of it by Sir John F. Davis in 1829, the English reader may find a really pleasing and instructive story, and on the accuracy of the translation he may rely: pp. 8—12, of the native text, afford a specimen of its style, which abounds in good colloquial expressions, though some of them are perhaps antiquated.
61. 紅樓夢 *Hūng-leü mèng*, 'Dreams of the red chamber,' in 20 vols. 12<sup>o</sup>. This is a popular work in the Peking dialect. A portion of it was published in Thom's Chinese Speaker in 1846.
62. 玉嬌梨 *Yü-kiaü-li*, 'The two cousins,' in 4 vols. 12<sup>o</sup>. This was translated by M. Abel-Rémusat in 1826. Like the *Haú-k'iü chuén*, it is very good reading for the beginner and the general student of Chinese.
63. 列國志 *Lì-kuō-chí*. A history of the kingdoms into which China was divided in the *Chou* 周 dynasty, worked up into the form of a romance. It begins in the year B. C. 1148, under the last emperor of the *Shang* 商 dynasty, and ends B. C. 258, about the beginning of the *Ts'in* 秦 dynasty. It consists of 8 books. (B. M., R. A. S., Bod.)

#### XIV. Agriculture and weaving.

64. 農政全書 *Nüng-ching ts'uén-shü*, 'A complete work on agriculture,' in 60 chapters, by Shü Kwang-hí of the *Ming* 明 dynasty. (Brit. Mus.)

65. **耕織圖詩** *Kāng-chi t'u-shi*, 'Plates and odes on agriculture and weaving,' by Leu-chau of the *Sung* 宋 dynasty.

XV. *Encyclopædias and compilations.*

66. **三才圖會** *Sān-tsai t'u-hwüi*, 'Plates and explanations on the three powers' (i.e. heaven, earth, and man), in 60 vols. An encyclopaedia illustrated with woodcuts. It was composed under the *Ming* 明 dynasty, after the arrival of Europeans in China. The author's name was *Wáng-kí* 王圻. He finished the work in 1607. (Brit. Mus.)
67. **文獻通考** *Wén-hián t'ung-k'ao*, 'Thorough examination into antiquity,' by *Mǎ T'uán-lín* 馬端臨, who lived A.D. 1275. It consists of 348 chapters; about 110 vols.; and includes articles upon ancient government and tenures, ancient literature and writing, and many subjects not even noticed in other works. A large amount of discrimination is displayed in the book, and it will well repay the patient student's toil\*. (Brit. Mus.)
68. **淵鑑類函** *Yuān-kièn-lüü-hán*, in 139 vols., compiled by order of the emperor *K'ang-hi*. This is an encyclopaedia, and contains a very full account of subjects which come within the sphere of Chinese experience. It would afford a very large number of phrases for a good dictionary of the Chinese language. (E. I. Comp.)
69. **潛確類書** *Ts'iēn-kiè-lüü-shū*. This is an encyclopaedia, like the preceding. It contains a full account of various matters connected with the antiquities of China. (E. I. Comp.)
70. **永樂大典** *Yǒng-lò tά-tièn*, 'The great classic of Yǒng-lò,' the 3rd emperor of the *Ming* dynasty, whose reign commenced A.D. 1403. He was the reviver of literature. It consists of 22,877 chapters, and contains many entire works, the original editions of which are lost.
71. **商賈便覽** *Shāng-kù-pièn-làn*, 'A convenient index for merchants,' in 6 vols. This small work is calculated to prove of use to the merchant and the traveller.
72. **四庫全書總目** *Sì-kū ts'uén-shū tǒng-mù*, 'A general catalogue of all the books in the four departments,' published by imperial authority, in 112 vols. 120. There is an abridgment of this in 8 vols., which was published in 1774. (Both in Brit. Mus.)

\* M. Rémusat calls this work, in the Appendix to his *Grammaire*, "Le plus beau monument de la littérature chinoise, vaste collection de mémoires sur toutes sortes de sujets, trésor d'érudition et de critique, où tout ce que l'antiquité chinoise nous a laissé de matériaux sur les religions, la législation, l'économie, morale et politique, le commerce, &c. &c. &c., vaut à lui seul toute une bibliothèque."

The above list will guide the student in his purchase of books and in his study of Chinese literature. It remains for us to notice the different styles of composition which will be met with, and to say a few words on the metres of Chinese verse.

The style of the *kù-wén* requires a separate study; there is a massive grandeur about it, which is wanting in the lower orders of prose composition. The term itself,—‘ancient literature,’—is peculiarly appropriate, for the character of this style bears the stamp of antiquity.

The modern style of elegant essay writing,—*wén-chāng*,—by expertness in which the government officials attain their position and their literary rank, may be characterised as the antithesis of the *kù-wén*; the latter being terse and expressive, pregnant in meaning and swelling with the thought, while the former is diffuse and expansive, rhythmical and smooth, but barren of fresh ideas, and elaborate only in the mode of expression. The *kù-wén* labours to exhibit the idea succinctly in a few words; the *wén-chāng* repeats the idea, and shows it under many forms of expression; the former is the sterling gold, the latter is the same changed into the cumbrous equivalents of copper and brass; and the genuine pearl is often hidden among the spurious imitations which accompany it. Specimens of the *wén-chāng*, as well as of the other styles, are given in Gonçalves’ *Arte China*. Of the *kù-wén*, the extracts given in the Chrestomathy, from the *Shū-king* and the *Sé-shū*, will afford specimens.

The style of ordinary books on history, topography, &c., is a medium between the *kù-wén* and the *wén-chāng*. Less desire for elegant composition prevails in this style; and it approaches what has been called the *business style*, which is the idiom of the government papers, edicts, and official documents. There is a simplicity, but at the same time a stiffness and precision about it. The Letter of the Commissioner Lin to the Queen of England and several other papers will be found in the text of the Chrestomathy to exemplify this style.

The literary composition in novels varies very much; some novels, such as the *Sān-kwō chí*, are classical. The style of this work, however, is less terse than the *kù-wén*, and dispenses in a great measure with the particles employed in that style, while it approaches the *kù-wén* in vigour of expression, although the subjects treated of are very different. The romance style thus varies from the high classical novel, down to the common story expressed in every day colloquial. The extracts from the *Sān-kwō chí*, the *Hai-k'iü chuén*, and the *Shuǐ-hù chuén* will exemplify these remarks. But the language of conversation will form the first object of attention, for it is by this that the student will communicate with his learned *siēn-sāng*. This style it is which it has been our object to elucidate. The pages of mandarin dialogues and phrases display a great number of specimens of the mandarin or *kwān-huá*, in which, with all its variations, (and it has many distinct phases,) great simplicity of style and construction will be found to prevail.

The style and metre of modern verse among the Chinese differ materially

from those of ancient poetry. The common metre of the *Shi-king*, 'Book of Odes,' is *four* syllables, and the style is cognate with that of the *ku-wen*. Chinese verse consists sometimes of *four*, sometimes of *five*, and sometimes of *seven* or *eight* syllables; they are regulated by the *tones*, which, when in this connection, are divided into *even* and *deflected*. If we suppose *a* to represent the *even* tone, *b* the *deflected* tone, and *c* the one or the other (common), the verse of four lines and seven or eight syllables would run thus:

<i>c-a-c-b-b-a-a</i>	<i>c-b-c-a-b-b-a</i>
<i>c-b-c-a-a-b-b</i>	<i>c-a-c-b-a-a-b</i>
<i>c-b-c-a-b-b-a</i>	<i>c-a-c-b-b-a-a</i>
<i>c-a-c-b-b-a-a</i>	<i>c-b-c-a-b-b-a</i>

"There are six different sorts of poetry: 1st, *Fung* 詩, which contains the principles of ancient sages for the promotion of social order. 2nd, *Fu* 詠, which contains a plain statement of virtues and vices. 3rd, *Pi* 讀, which satirizes by allusions, when the poet is afraid to speak plainly. 4th, *Hing* 懸, figurative allusion to encourage those who dislike flattery. 5th, *Yü* 誣, which contains correct rules and sentiments for posterity. 6th, *Sing* 詠, which contains direct praise of virtuous deeds \*."

On the subject of the various styles of prose and metrical compositions, the student may refer to Mr. Consul Meadows' "Desultory Notes on China;" Allen, London, 1847; and "The Poetry of the Chinese" by Sir John Davis, Bart., &c. &c., which appeared in the Transactions of the Royal Asiatic Society.

The passages printed in native character may now be read by the help of the dictionary, notes, and translations.

The sounds of the characters and all the other aids have been given separate from the text, because we think that, while all needful help should be given, the *textus nudus* should be distinct, to enable the student to test his acquirements; and, as a College text-book, it is necessary that the text, without notes, should be read in class.

---

\* See Dr. Morrison's Dict., Part III. p. 324.

The following is a list of the passages in native character in the Chrestomathy, which are also given in Roman type, with translations and notes.

Index to the native text.

	Pages
1. Extract from the <i>Shih-king</i> (1) and (2) . . . . .	1 and 2
2. Epitaph of <i>K'ü-teh</i> . . . . .	2
3. Extract from the <i>Sz-shih</i> (1), (2), and (3) . . . . .	3—5
4. Extract from the <i>Shing-yü</i> (1) and (2) . . . . .	6 and 7
5. Extract from the <i>Hau-k'iü chuén</i> (1), (2), (3), (4), and (5) . . . . .	8—12
6. Extract from the <i>Shou-i-hü chuén</i> (1), (2), (3), and (4) . . . . .	13—16
7. Extract from the <i>San-kwo chü</i> (1), (2), (3), and (4) . . . . .	17—20
8. Selections from <i>Aesop's Fables</i> , translated (1) and (2) . . . . .	21 and 22
9. Official Papers (Lin's Letter to Queen Victoria) . . . . .	23 and 24
10. Official Papers (a Notice and a Petition) . . . . .	25
11. Official Papers (Supplementary Treaty, 1844) . . . . .	26
12. Dialogues and Phrases in Mandarin (1), (2), (3), and (4) . . . . .	27—30
13. Extract from the <i>Ching-yin tsui-yü</i> . . . . .	31
14. Epistolary Style . . . . .	32
15. Poetical Extracts (Ancient and Modern) . . . . .	33
16. Proverbs . . . . .	34
17. Six pages lithographed come under the above heads thus:— pp. 9 and 10 under 13; pp. 11, 12, and 13 under 7; p. 14 under 8.	

---

Note.—The translations of the passages are in some parts free, because it was impossible to make them literal; in other parts the English may have suffered from a literal rendering. In every case the wants of the young students have been kept in view; and the author hopes that, with the aid here given and the assistance which may be derived from the dictionary, all the passages in Chinese text will be rendered clear to his intelligence.

1. Extract from the *Shu-king* (1), v. native text, page 1.

- a. 2. *Shu-king. Yü-shu. Yi-Tsé. Tí-yü:* "Lai Yü! jù yǐ ch'āng yēn."
- a. 19. *Yü-pai, yü:* "Tú Tsé! yú hō yēn! yú sè jí tsé-tsé." *Kau-yau yü:*  
b. 5. "Hū! jù-hō?" *Yü yü:* "Hung-shwüi t'au t'iēn huā-huā, huāi-shān
- b. 18. siāng-lìng, huā-mén huān-tiēn, yú shing sè-tséi, sui-shān kàn-mù; kí
- c. 3. *Yi tséu shù siēn shí, yú kiü kiü-ch'uēn, k'ü sè-hāi, siún k'tuēn kuōi k'ü*
- c. 19. *kí Tséi pó tséu shù kiēn-shí siēn shí, maú ts'iēn yü wéi, huā*
- d. 4. *kú; chēng mén nái lì, wán páng tsé i.*" *Kau-yau yü:* "Yü! sè jù
- d. 19. *ch'āng yēn.*" *Yü yü:* "Tú Tsé! shín nái tsái wéi." *Tí yü:* "Yü!" *Yü*
- e. 3. *yü:* "Gān jù chí, wéi kí wéi kāng, kí pí chí; wéi túng pēi yíng t' chí,
- e. 20. t'chaú sheú Sháng-tsí, t'iēn kí shén míng yáng hiú." *Tí yü:* "Hū!
- f. 4. *Chin-tsái! Lin-tsái! Lin-tsái! Chin-tsái!*" *Yü yü:* "Yü!" *Tí yü:*
- f. 17. "Chin tsé chin kù-kwāng qì-mù: yú yü tsé-yíu yü min, jù yí; yú
- g. 3. yú siuēn-lí sè-fāng, jù wéi; yú yü kuān kù-jin chī siáng, jí, yü, sīng,
- g. 20. shín, shān, láng, huā, ch'üng tsé huāi tséung-i, tsái-hó fàn-mì fù-fù

The Shu-king is the most ancient record possessed by the Chinese, and is consequently very fragmentary. It is said to have consisted originally of 100 §§., forty-two of which are lost; and some of those which remain are considered to be spurious. All the copies which could be found were burnt by the Emperor Chi of the Tsin dynasty (B.C. 220), because this work kept alive the desire to return to the ancient régime. But on the revival of literature under Wän-tí of the Han dynasty (B.C. 178), the text was recovered from an old blind man who could repeat it from memory and understood its meaning. This imperfect restoration was afterwards improved on Kung-wang finding in the ruins of the house of K'ung-tsé (Confucius) a copy of the original, written in the ancient (tadpole) character. These are the sources of the present editions. The style is very quaint, and the meaning compressed into few words. This renders the sense obscure in many passages; the commentators are at a loss to explain it sometimes, and few of the Chinese care to understand its meaning, though the book itself is held in great veneration by them.—The first book is called "the Book of Yu," because it contains some account of the affairs of the Emperor Shun, who took the designation *Yu* on coming to the throne.

This section is called *Yi-Tsé*, because Yu mentions the names of these two men as having helped him in his great works.

*Tí* (a. 11) 'the Emperor,' i.e. *Shun*. (B.C. 2200!). The commentary from which these notes are derived was written during the Sung dynasty (A.D. 1200). This passage is evidently a continuation of the last section. Kau-yau had been counselling the Emperor on the knowledge of mankind and on giving peace to the people, and then the Emperor asked Yu to speak. Yu replies: "What can I say more? I always strive to do my duty to the utmost." Kau-yau asks how he does that. *Hung-shwüi* (b. 10) 'the flood.' This has led some to think the Flood of Noah was intended, but there is no evidence to prove it; great inundations have at different times devastated China. *Sé-tsái* (b. 27) 'the four vehicles,' by which is meant boats, carriages, sledges, and spiked-shoes. *Siēn-shí* (c. 6) 'fresh food' or 'fish and flesh to eat.' This includes fish and fowl, and the flesh of the tortoise and of other animals. The term *kiü-ch'uēn* (c. 10), 'the nine streams,' means 'all the rivers.'

Yu exemplified the meaning of *daily exertion* by showing how he had persevered to



*Translation of the Extract from the Shu-king (1), v. native text, page 1.*

The Shu-king or *Classic of History*\*. The book of Yu. The section called *Yü and Tsai*. The Emperor said: "Come Yu! You also throw light on the subject!" Yu bowed and said: "Good, my liege! what can I say in addition? but I aim daily to do the utmost." Kau-yau exclaimed: "Well, how is that?" Yu replied: "When the mighty waters rose to the skies with a swelling inundation, encompassing the mountains and overtopping the hills, and the poor people were sinking in despair, I adapted for the occasion the four methods of conveyance, and all along the mountains I cut down wood, and, with Yi, I introduced the various kinds of fish and flesh to eat; I formed the nine streams, and led away the waters to the four seas; I deepened the ditches and brooks, and led away their waters to the streams. With Tsai I sowed seed, and brought all this into notice; as it was difficult to get food, fresh food of animals was given to eat. I exerted myself to promote the exchange of goods and to convert things into money. All the people then had food to eat, and all the nations were well governed." Kau-yau said: "Very good! Instructive are your excellent words!" Yu proceeded: "Yes! my liege! Cautious should those on the throne be!" The Emperor replied: "Right!" Yu continued: "Rest in the judgment your mind comes to; only be exact, tranquil, and firm; the ministers should be upright, then whenever any action of state arises, the result will fully answer to your expectations and schemes, and so it will be clearly shown that you are receiving God's command, and Heaven, in making known its will, will employ great blessings." The Emperor said: "Right! Ah! ministers and attendants! How important they are!" Yu remarked again: "Quite right!" The Emperor proceeded: "You ministers are my legs and arms, my ears and eyes: when I desire to assist my people, you help me; when I wish to extend my power every where, you act for me; when I wish to behold the models descended from the ancients,—the sun, the moon, the stars, the mountains, the dragon, the variegated insects, which were painted, the sacred vases (*with the monkey depicted upon them*), the water-plant, the fire, the white rice, the hatchet, the double-hook, which were all embroidered with the five colours upon the five kinds of silk to make the clothing,—you

carry off the waters of the deluge, and so he communicated the admonition to care and industry, as pre-requisites to success in government. *Gān jū' chi* (i. e. 4) 'rest where you arrive,' i. e. 'be satisfied with the judgment your mind naturally comes to, and let it not be affected by sinister motives afterwards.' *Jū, yu*, &c. (i. g. 17), 'sun, moon, &c.' These figures were worked in colours upon the court dresses, as symbols of the deities, and of the qualities of filial piety, cleanliness, decision, and discrimination. The first six were painted on the robe, the second six embroidered on the skirts of the dress; the mountains were the representations of the gods of the country, the dragon was employed as an emblem of change, and the 'variegated insect' or animal, which was a beautiful bird, was an example of variety in colour. The five colours were all used on each kind of silk. For pictures of these objects, the reader may refer to the Shu-king by Dr. Medhurst, p. 71.

\* The words in Italics are not translations from the text.

h. 5. chū-siú, i wù t'āi chāng shí yǔ wù sī tōi fù, jù ming; yá yú wén lü-  
 h. 23. liú, wò-chīng, pō-yín, tōi chí huó, i chí-nă, wù yén, jù t'īng; yá wei,  
 i. 10. jù pí; jù wú mián t'īng, t'íi yù héu-yén, kün sá-lén! shí huódn chān  
 i. 26. shuō, jō pǔ tōi chí, hóu i ming chí; tó i chí. Shí yáng shí tōi! yé  
 j. 14. píng sāng tōi! kung i nă yén, chí qīng chí; kí tōi chāng chí, yóng  
 j. 30. chí; fóu, tōi wéi chí." Yú yú: "Yú-tai! Tí-kwāng t'iēn chí hiá,  
 k. 14. chí yú hái yú t'īng-sāng; wán pāng lè hién, kung wei Tí chén; wei  
 k. 29. Tí chí kù, fū-nă i-yén, mǐng-shū i-kung, kú-fú i-yíng; shui kán pǔ-  
 l. 17. jáng, kán pǔ-kung-yíng? Tí pǔ chí, fú t'īng jì tecú kung-kung; wá  
 m. 2. jú Tāo-chéi gaú, wéi wán yú chí hoú, gaú-niú chí-toé, kung cheú yé  
 m. 18. gē-gē; kung shoué hóng chou, páng yín yú kíá, yóng t'iēn kúu chí; yá  
 n. 3. cheóng jú-chí, tóu yú T'ü-shān héng jin kuái kíá; Kí kú-kú qī kí, yá  
 n. 20. fú tēz, wéi huóng tō t'ü kung; pí chéng wú fú, chí yú wù t'iēn; cheú  
 o. 6. chí yú qī sž, wái pō sá-hóu; hán kién wù cháng, kó t'í yú kung;  
 o. 22. Miao huódn fú tōi kung, Tí k'í nién tōi."

2. Extract from the *Shu-king* (2), v. native text, page 2.

a. 1. Tí yú: "Tí chén tē, chí nái kung wei sú; Kuā-yau fāng k'í  
 a. 15. kú sú, fāng chí siáng hing wei ming." Kwéi yú: "kiá-kí mǐng-  
 a. 28. kíá, tóan-fú k'in-sé i yíng; tóu k'áu lai kí, yú pín tōi wei,  
 b. 13. kiún heú t'í jáng; kiá kuán t'áu-kú, hó chí chí-yú, sāng yóng i kién;  
 b. 29. niau-sheú t'siāng-t'siāng; siau shaú kíá chéng, fúng-huóng lai t."

.... Ch'ü-nă (1. i. 2, 3) 'odes and ballads.' Ch'ü 'odes' from superiors; nă 'songs' from inferiors. Their respective characters were displayed in their compositions. *Heá* (1. j. 1) 'the target.' This related to a custom mentioned in the *Chéu-lí* 'the ceremonies of the Chéu dynasty.' This and the other modes of trial were probably similar in spirit to the ancient ordeal practised in other countries. The *T'ü-shān* 'the mountain Tu' was situated in Lat. 32°. 34' N. Long. 0°. 16' E. of Peking. The scene of these events was in the country now known by the name of *Shān-tung*, a province in the north of China.

The five tenures here mentioned are the divisions of land made in those early times; their names were *Tien*<sup>a</sup>, *Heá*<sup>b</sup>, *Sai*<sup>c</sup>, *Yé*<sup>d</sup>, *Hwang*<sup>e</sup>. The people here called *Miao* are the *Miao-tez*, a distinct tribe, supposed to be the aborigines of China. They still exist as a clan in the west-central provinces, and lead a wild life in the mountains. An account of forty-one tribes of these people is given in the Chinese Repository, vol. XIV. p. 105.

*Ming-k'íá* (2. a. 27, 28), 'the sounding stone,' means the sonorous gem which was formed of a piece of jade stone, which, being suspended in a frame, emitted a pleasant sound when struck. *T'au-kú* (2. b. 19), 'the tambour,' was like a drum, but smaller; it was furnished with a handle, and, on being shook, the balls which were attached struck the instrument. *Ch'ü-yú* (2. b. 23, 24), 'the rattle,' was a tub, two cubits and four inches in diameter, and two cubits and eight inches deep. A hammer was fitted to it, by which it was struck. 'The stopper' was in form like a crouching tiger, on the back of which were twenty-seven indentations. When the music was to begin they shook the rattle, and when it was to stop they drew a style made of wood along the tiger's back.

<sup>b</sup>周禮 <sup>c</sup>山東 <sup>d</sup>甸 <sup>e</sup>候 <sup>f</sup>綏 <sup>g</sup>要 <sup>h</sup>荒

clearly set them before me. When I wish to hear the six notes, the five sounds and the eight tones of music, in what consists right government or the contrary, as concerns the odes of the higher classes and the ballads of the lower classes, each of five syllables, you listen for me. When I depart from the right way, you help me to return. You do not in my presence be complaisant, and on retiring have a different expression. Thoughtful should the four attendants be! All those who rudely misrepresent things, if they do not alter in time, test them by archery, in order to enlighten them; punish them with whips, so as to remind them of their duty. The Record, how useful to know it \*! We wish, too, to preserve their lives! The chief musician will receive the words appointed, and constantly inspire these men with them. If they repent, recommend them and employ them; if not, overawe them." *Yu* said: "Is that right? Your majesty's glory should be spread through all the empire, even to the corners of the ocean, and the blue distance that arises, the myriads of nations, and the virtuous of your own people, would then become your subjects. But let your majesty ever raise these men; when they report, receive their words, and declare each according to his merits, by giving chariots and robes to render them constant. Who then would presume not to yield, and reverently to comply? If your majesty do not so, they will all be corrupt alike, and there will be daily reports of unworthy proceedings. Do not, as *Tan-chu*, be proud, who, while only rambling about, delighted to insult and oppress, doing evil day and night continually. Where no water was, he wished to sail, and he corrupted those at home; and so he caused his succession to be cut off. I was admonished by this, and having married at *Tu-shan*, only four days I remained there. When my child *Ki* fretted and wept, I did not caress him, but I considered the important duty of levelling the land. I assisted in completing the five laws of tenure, to the distance of five thousand li. In every district I appointed twelve officers. Beyond these districts, even to the four seas, I established the five elders, each of whom has some merit; but the *Miau* people are stubborn and will not go to work. May your majesty bear this in mind!"

*Translation of the Extract from the Shū-kīng (2), native text, page 2.*

The Emperor said: "As respects walking after my virtuous rules, it is ever to your merit alone that the arrangement of it is due. *Kau-yau* then took with respect that arrangement of yours, and thereupon added the forms of punishment, being very discerning." *Kw'ei* said: "When they struck the sonorous stone, and swept across the harp and lyre to make their chord with the chant, then the manes of our ancestors and progenitors came near; the guest of *Yu* was presiding, and the multitude of nobles bravely gave homage. Below were pipes and tambours, which accompanied or ceased in accordance with the rattle and the stopper; the organ and the bell were used for the interludes. The birds and beasts were set in motion, and when they played the nine airs of *Shun* music, the *Fung* birds came and acted the rites."

\* A book was kept in which the conduct of officials was noted down.

- c. 11. *Kw'ei-yü*: “*Yü yü kí-shí fù-shí, pă-sháu sú wù, shū yún yún kiai.*”  
 c. 27. *Tí yúng tso kō, yü*: “*Ché t'iēn chī míng, wéi shí, wéi kí;*” *nài kō*  
 d. 12. *yü*: “*Kù-kuâng hí tsoái!* *yuân-sheu kí tsoái!* *pé-küng hí tsoái!*”  
 d. 25. *Kaú-yau pâi-sheu kí-sheu yáng-yén yü*: “*Niên tsoái!* *sú-tsoái hing sz,*  
 e. 10. *shin nái hién!* *Kín-tsoái!* *lú sâng nái ching; kin-tsoái!*” *Nái kâng tsoái*  
 e. 24. *kō yü*: “*Yuân-sheu míng tsoái!* *kù-kuâng liâng tsoái!* *shí sz kâng*  
 f. 7. *tsoái!*” *Yíú kō yü*: “*Yuân-sheu ts'üng-ts'ó tsoái;* *kù-kuâng tó tsoái!*”  
 f. 20. *wán-sz tó tsoái!*” *Tí pâi yü*: “*Yü!* *wâng kin-tsoái!*”

2. Epitaph of *Ki-tsž*, v. native text, pages 2 and 3.

- g. 2. *Ki-tsž pí. Liú Tsung-yüen*.—*Fân lá-jin chî taú yù sân: yí yü,*  
 g. 21. *chíng mûng nân;* *qr yü, fâ sheu shing;* *sân yü, huâ kí mân.* *Yin yü*  
 h. 6. *jín jín, yü: Ki-tsž. Shí kú tsž taú, i li yü shí. Kú K'üng-tsž shú lú-kíng*  
 h. 25. *chî chì, yí yin-kin yén.* *Tâng Cheú chî shí, tâ taú pei-huán, t'iēn-wéi*  
 i. 11. *chú túng pù-nâng kiai, shing jín chî yén wú-sô-yâng;* *tsin-sz i píng-*  
 i. 27. *míng, ching jín i.* *Wú-yí wú-sz, kú pù-wéi;* *wéi-shín i tsan-sz, ching*  
 j. 14. *jín i.* *Yù-wâng wú-kwö, kú pù-jín;* *tsé shí qr taú, yí yü hing-chi-ché-yé.*  
 k. 2. *Shí yung paù kí mûng-ché, yü chî fù-yâng;* *huâi shí mû-fân, jú yü*  
 k. 18. *tsiú nü;* *huân qr wú sié, t'üi qr pù si:* *kú tsái Yí yü:* “*Ki-tsž chî*  
 l. 5. *mêng i,—ching mûng nân yé.* *Kí t'iēn-míng kí-ka, sâng-jín i ching,*  
 l. 20. *nái ch'ü lá-fâ, yung weí shing sz.* *Cheú jín ti i sú i-lan qr li lá-tien, kú*  
 m. 10. *tsái Shú yü:* “*i Ki-tsž kuoéi tsž hing-fân, fâ sheu shing yé,*” *kí füng*  
 m. 26. *Chaú-sien, t'üi taú huán-sü;* *weí ti wú leú, weí jín wú yuén;* *yung*  
 n. 11. *kwâng yin sz, pí i weí huó;* *—huâ kí mân yé.* *Sú shí tâ-taú, tsú yü*  
 n. 28. *kú kung;* *t'iēn-t'i pién-huâ, ngò ti kí ching, kí tâ-jin yü!*

*Ki-tsž* was a relative of the tyrant *Cheú-sin*<sup>b</sup> (B. C. 1112), and was obliged to save his life from the Emperor's anger, on being reproved, by feigning madness. The greatest enormities were perpetrated by this monarch and his queen *Tán-kí*<sup>c</sup>, who had been taken captive by him after a victory. To please her he invented the most extravagant methods of torture, immoral songs and dances, with the worst abominations of heathen lands. *Pi-kán* (2. o. 24) was the first martyr for reproving the king. *Wú-wâng* (3. a. 11), ‘the martial king,’ at last rid the world of this monster. He made a solemn appeal to heaven, imposed an oath on his nobles, and proceeded to battle. *Cheú* sent 700,000 men against him, but they had no will to fight; and *Cheú*'s army being routed, he himself retired to the stage, which he had erected for other purposes, and burnt himself in sumptuous robes and jewels. *Tán-kí* was slain by *Wú-wâng*, the victorious general.

The style of this passage is very classical and elegant; for the arrangement of the words, and the antithesis to be observed in some sentences, the original text must be studied. See *Medhurst's Shoo-king*, p. 363, and *Morrison's View of China for Philological Purposes, Chronology*, p. 53.

*Shing*<sup>d</sup> (2. g. 28), which means the highest qualities of *goodness* and *wisdom*, may often be translated ‘saint’ or ‘sacred,’ and is frequently translated ‘sage.’ As it can apply only to those who stand apart from the rest of mankind, either on account of their virtues or their wisdom, and generally for both reasons, the rendering ‘sacred sages’ seems appropriate in this epitaph.

<sup>a</sup> 也

<sup>b</sup> 紂 辛

<sup>c</sup> 姐 己

<sup>d</sup> 聖

*Kw'ei* went on to say: "While I was striking and jingling the *sonorous stones*, all the beasts came forth to play, and all the officials were sincerely cordial." The Emperor composed an original ode, to wit: "that men should be careful about heaven's commands, be constant, and be exact." Then he sang, saying: "When statesmen (arms and legs) are glad to serve, the head of the state arises to action, and all public undertakings flourish." *Kau-yau* bowed with his hands and bent his head, and murmured out, saying: "Bear in mind this! *The sovereign* begins the affair, let him be careful about his regulations! Be careful, and often search into the end of affairs! Be careful!" Then he joined and completed the ode, saying: "When the head of the state is intelligent, the statesmen will be virtuous, and all affairs will be prosperous." Again he sang, saying: "If the head of the state be very stringent in his demands, the ministers will be careless, and every thing will fall into ruin." The Emperor bowed and said: "Very right! Go! and be careful!"

*Translation of the Epitaph of K'i-tsž, v. native text, pages 2 and 3.*

*Ki-tsž's* epitaph, by *Liu Tsung-yuen*.—Great men generally have three principles of action; first, they act correctly in adversity; secondly, they give an example to the sacred sages; thirdly, they reform the people. In *Yin* there was a pious man named *Ki-tsž*; he was fully furnished with these principles for an example to the world. For this reason *K'ung-tsž*, in compiling the six classics, took care diligently to *notice these points*. In the time of *Chou*, these great principles were so utterly perverted, that the power and majesty of heaven was not sufficient to restore them to order. The words of the sacred sages were without good effect; to rush into death and to be regardless of life was *then* true piety. There being no profit in keeping the sacred rites, they kept them not; *but* to bow and reverently to preserve those rites was true piety. To give himself up to die for his country, he had not the courage; but he had two virtues;—by the preservation of his intelligence he bestowed it upon all ranks, through concealing his counsels and plans he was disgraced to imprisonment and bondage;—in obscurity he was without depravity, and when ruined he did not sigh in despair. Therefore in the *Yi-(king)* it is said: *Ki-tsž's* illustrious quality was contentment,—he acted correctly in adversity. The decree of heaven being changed, that the living might turn to righteousness, he issued his great law, as a model to the sacred sages. The men of *Chou* succeeded, by arranging in order the invariable law of the human relations, in establishing the great civil code. Therefore in the *Shü-(king)* it is said: *Ki-tsž* restored the great plan, and thus he gave an example to the sacred sages. And being appointed to *Chau-sien* (Corea), he promoted virtue and taught good manners. He considered virtuous principles without reference to rank, and he regarded men without reference to distance of abode. By using widely and diligently sacrificial rites, he made the barbarians to become *civilized Chinese*;—thus he proceeded to reform the people. He followed these great laws, and united them in himself. Amid the changes and transmutations of the universe, if one succeed in upholding the right, that will be to act the great man indeed!

- o. 12. *Yü hū! Tāng k'í Cheū-shí wí chí, Yin sá wí t'ièn, Pi-kān i sá,*  
 o. 28. *Wei-tsé i k'ú, hiáng shí Cheū ó wí jìn q'r tsé pí; Wú kāng nién hoán*  
 a. 22. *i t'ú tsoän, kwō wú k'í jìn shùi yù hing-lí, shí kú jìn sá chī huò-jén-*  
 b. 10. *chē yè, jén tsí sién-sāng yìn-jìn q'r wei tsé. K'í yù chí yū ež hū!*  
 b. 26. *T'āng meū nién, meū yū, meū jí tsó miaú ki kiún sui shí chí sá.*

3. Extract from the *Sz-shü* (1), *Lán-yü*, v. native text, page 3.

- d. 2. *Sz-shü. Lán-yü. Tsé yü:* “*Hiō q'r shí sá chí, pú yí yū hū! Yìù*  
 d. 20. *páng tsé yuèn-fāng lai, pú yí ló hū! Jin pú chí q'r pú wén, pú yí*  
 e. 7. *kiün-tsé hū!*” *Yìù-tsé yü:* “*K'í wei jìn yé hiaú tí q'r haú-fán-sháng-*  
 e. 23. *chē, sién i. Pú-haú fán-sháng q'r haú-tsé-hwán-chē, wí-chí-yù yé.*  
 f. 9. *Kiün-tsé wú pàn, pàn li q'r taú sāng. Hiaú-tí-yé-chē,—k'í wei jìn chí*  
 f. 26. *pàn yù!*” *Tsé yü:* “*Kiau yén líng sá, sién i jìn.*” *Téng-tsé yü:*  
 g. 10. “*wú jí sān sāng, wú-shín wei-jin meú q'r pú-chüng hū? yù páng-yù*  
 g. 26. *kiau q'r pú-sin hū? ch'uén pú-si hū?*” *Tsé yü:* “*Taú ts'iēn shing chē*  
 h. 11. *kwō, kíng sá q'r sín, tsí yúng q'r ngái jin, shí-mén i shí.*” *Tsé yü:*  
 h. 27. “*Tí tsé jí, tsí hiaú; ch'u, tsí tí; kín q'r sín, fán ngái chüng, q'r ts'in jin:*  
 i. 14. *hing yù yù li, tsí i hiō-wən.*” *Tsé-hiá yü:* “*Hién hién yí shí; sz*  
 i. 30. *fú-mù, nāng kí k'í li; sz kiün, nāng chí k'í shín; yù páng-yù kiau,*  
 j. 16. *yén q'r yù sín; sui yü:* ‘*wí hiō,’ wú pí wei chí hiō i.”*

The character *jìn*<sup>a</sup> (2. h. 6), which is commonly translated ‘benevolence, humanity,’ &c., might be rendered ‘piety’ or ‘virtue.’ It signifies the practice of those virtues which constitute a good citizen, a kind father, a dutiful son, an affectionate husband, a loving brother and a faithful friend;—characters which are involved in the five human relations (*wá-lün*), according to the Chinese. In the first case here *jìn* (2. i. 29) would stand for ‘patriotism,’ in the second (2. j. 14) for ‘filial piety.’

The following notices of *Pi-kan*, *Wei-tsé*, and *Tan-ki*, which are given in Gonçalves’ *Arts China*, translated by Sir John Bowring, may interest the reader: v. *Chinese Repository*, vol. XX. p. 96. 1. *Pi-kān*<sup>b</sup>, ‘the living one without a heart’ (B. C. 1140), was the elder brother of *Cheū-sin*, by a concubine. He was a saint, and esteemed so by his brother, but being hated by his sister-in-law *Tán-ki*, on account of his admonitions, she said to *Cheū* it would be easy to ascertain whether he was a saint or not, for if so he would have seven holes in his heart. Moved by curiosity, *Cheū* ordered his heart to be extracted, and seven holes were found in it; but as the saint had secured himself against death, he went to another country. Here meeting a man who was selling onions, he asked him what vegetable it was, and the man answering that it was a vegetable without a heart, he remembered that he himself had none, and died in a swoon. 2. *Wei-tsé*<sup>c</sup>, ‘the astronomer’ (B. C. 1150), brother of *Pi-kān*, seeing the tyrannical acts of *Cheū*, fled in alarm, and carrying with him the astronomical books in which he was well versed, went to the west, to whose inhabitants he communicated his knowledge; hence it is that Europeans obtained treasures of science which China lost. 3. *Tán-ki*<sup>d</sup>, ‘the lovely sporter’ (B. C. 1130), one of the four beautiful wives of tyrant *Cheū*<sup>e</sup>. She was fond of lighting the alarm watch-houses, to see the soldiers in movement, but when the enemy really came, and the watch-house was lighted, the soldiers did not appear; so the tyrant lost his head, and she being burned, was transformed,—some say into a guitar, which she had been before, others say into a fox.

<sup>a</sup>仁 <sup>b</sup>比干 <sup>c</sup>微子 <sup>d</sup>妲己 <sup>e</sup>紂

Alas! The time of the *Cheū* (dynasty) not yet being come, the sacrificial rites of *Yin* not yet being done away, *Pi-kan* being dead, *Wei-tsé* having departed; all tended towards the fall of *Cheū* (the tyrant) in death before his wickedness reached its height. While *Wu* was thinking on revolution as a means for the kingdom's preservation, had this man been absent, who would have assisted in restoring order? It was assuredly this man's work doubtless! Yea! this scholar, concealing himself patiently, worked thus; he had intended this very thing!

In the *T'ang* (dynasty) in a certain year, in a certain month, on a certain day this temple was raised to lead the city annually to perform the sacrifice.

*Translation of the Extract from the Sze-shü (1), Lün-yü, v. native text, page 3.*

The Master \* said: “To learn, and constantly to dwell on the subject, is it not a pleasure! To have friends, come from a distance, is it not enlivening! The man *who is* misunderstood, and *who is* yet free from indignation, is he not a superior man!” *Yiu-tsé* said: “Those who, as men, show themselves dutiful, both as sons and as younger brothers, and yet like to resist their superiors, are few; men who dislike resisting superiors and yet like creating rebellion are not to be found! The superior man busies himself with fundamentals; the foundation being laid, then, *as a consequence, good* principles of action are produced. The duties of sons and younger brothers! these surely form the foundation of *all* reciprocal virtues.” The Master said: “Crafty words and a specious exterior are seldom found with virtue!” *Tsang-tsé* said: “I daily on three points examine; viz. Have I, in acting for others, devised any thing unfaithfully? Have I, in my intercourse with friends, been insincere? Have I delivered instruction which I have not practised?” The Master said: “In ruling a country of a thousand chariots, *let there be* respect for industry and honesty; let frugality be coupled with benevolence; and, in engaging the people, let the seasons be considered.” The Master said: “As for young men, while they remain at home, let them be obedient to their parents; when they go out, let them act in submission to their elders. Let them be diligent and sincere, show love to all, and make friends of the virtuous. If, after business is done, there is any surplus strength, then let them use it in the cultivation of learning.” *Tsz-hia* said: “By giving the virtuous their due, and so obtaining an equivalent for vicious desires; in serving parents, to be able to use the whole strength; in serving the prince, to be able to devote the life; in communicating with friends, to be sincere in word; although a person who does this may be deemed unlearned, I must call him learned indeed.”

\* The term ‘master,’ which is here adopted from Dr. Legge's translation, seems very appropriate as the translation of *tsé*\*, which in this passage, and often, means ‘the great teacher,—Confucius himself. It accords with the use of the word in our translations of the Gospels for διδάσκαλος, excepting that this term *tsé* is used by itself to mean ‘the master,’ *par excellence*, and is never so used for any other of the philosophers.



j. 30. *Tsè yǔ*: “*Kiün-tsè pü chüng, tsè pü wei; hiü, tsè pü kú; chü chüng k. 15. sín, wú yü pü jü i chè; kwö, tsè wü tán kai.*” *Tséng-tsè yǔ*: “*Shén-l. 1. chüng chüü-yüen, mìn tè kwöi héu i.*” *Tsè-k'ín wán yü* *Tsè-kung yü*: l. 16. “*Fü-tsè chí yü shí pāng yè, pü wän k'i ching; k'iü chí yü, yí yü chè m. 3. yü i.*” *Tsè-kung yü*: “*Fü-tsè wän, liang, kung, kién, jáng, i tè chä; fü-tsè m. 19. chä k'iü chí yü, k'i chü-i hú jin chí k'iü chí yü!*” *Tsè yü*: “*Fü tsé, n. 6. kwän k'i chí; fü mū, kwän k'i hing: sän nién wú kai yü fü chí taú, n. 23. k'd wei hiaú i.*” *Yü-tsè yü*: “*Lü-chi yung hō wei kwöi; sién wäng o. 7. chí taú, së wei mei: siáu tá yíü chí, yü sò pü hing. Chí-hö q'r hō pü i o. 26. lì tsè chí, yí pü-k'd hing yè.*”

#### 4. Extract from the *Sz-shü* (2), *Sháng-māng*, v. native text, page 4.

a. 2. *Móng-tsè wei Tsé Siüen-wång yü*: “*Wång chí chin yü t'ö k'i ts'e-i-*  
 a. 16. *tsè yü k'i yü, q'r chí Ts'ü yü chè; pü k'i fän yè, tsè túng-nüü k'i ts'i-tsè,*  
 b. 5. *tsè jü chí hö?*” *Wång yü*: “*K'i chí.*” *Yü*: “*Sz-së pü nang chí sz, tsè b. 21. jü chí hö?*” *Wång yü*: “*i chí.*” *Yü*: “*Sz-k'ing chí nüü pü chí, tsè jü c. 7. chí hö?*” *Wång kú tsè-yü q'r yén t'a.*—*Móng-tsè yü*: “*Sò wei kú-c. 26. kwö chè, si wei yü kiaü-mü chí wei yè, yü shí-chin chí wei yè. Wång d. 13. wú ts'in-chin i; si chè sò tsín, kin-ji pü chí k'i wång yè*” *Wång yü*: d. 30. “*Wú hö i shí k'i pü tsé q'r shé chí?*” *Yü*: “*Kwö kiün tsín hién jü e. 16. pü-té-i, tsüng-shí pü yü tsän, sú yü tsé, k'd pü shín yü!*” *Tsè-yü kiaü f. 4. yü*: ‘*hién*, wí-k'd yè; chü tó-fü kiaü yü: ‘*hién*, wí-k'd yè; kwö-jin f. 20. kiaü yü: ‘*hién*, jén-heú chí chí kién: *hién* yén, jén-heú yung chí.’”

*Sz-shü* (3. d. 2), ‘the Four Books,’ may be looked upon (like the Pentateuch with the Jews), as containing the moral and political principles of the Chinese. This passage is taken from the *Lún-yü*, ‘the Dialogues’ or discourses of Confucius and his disciples. *Yü* (3. d. 17) is here represented by the character *shö*<sup>b</sup>. It expresses the internal feeling of pleasure induced by thinking over something in which the mind delights. In opposition to *wü*<sup>c</sup> (3. d. 27), which means the external manifestation of pleasure,—cheerfulness, gladness. *Chè*<sup>d</sup> might have been looked for after *chí* (e. 1) or *kwün* (e. 4); but the form of the sentence agrees with that of the two previous clauses, in which *chè* is omitted. Observe the change of tone in *haü* (e. 20), which here means ‘to like,—to love.’ *Szén-i jin*<sup>e</sup> (3. g. 4), ‘few pious,’ is an unusual construction. *Jin* is in *apposition* here, as frequently, and this will explain the form of expression. *Szén-i* is the predicate of the sentence, and *jin* is added, as it were by apposition, and makes a relative clause like an attributive, ‘who are pious.’ For a critical history of the text the student may refer to Dr. Legge's *Chinese Classics*, vol. I. *Prolegomena*, p. 12. Dr. Legge translates *Lún-yü* by ‘Confucian Analects.’

The subjects of the work are very various; filial piety is held to be the prime duty and the foundation of all virtue. The fragmentary nature of the work precludes any analysis of its contents. The Chinese have made two great divisions of it into *Sháng-lün*, ‘upper or first lün,’ and *Hia-lün*, ‘lower or second lün.’ From the terseness of the style and the necessity, in translations of this kind, of giving the meaning as literally as possible, the entire sense cannot well be conveyed, it would indeed need a paraphrase to make the full idea clear to the English reader. The first passage here given, for example, would be represented in a paraphrase in some such phrase as this: ‘What agreeable sensations arise in our minds when we think again on that which, by constant reiteration and practice, we have

<sup>a</sup> 悅      <sup>b</sup> 言說      <sup>c</sup> 築      <sup>d</sup> 者      <sup>e</sup> 鮮矣仁

The Master said: “If the superior man \* be not grave, then he will not command respect; let him study and then he will not be vulgar, let him estimate in the highest degree fidelity and truth, let him be without friends excepting those like himself; when in error then let him not be afraid to change.” *Tsang-tsze* said: “If care be taken about the last rites for parents, and they be repeated for the departed souls, the virtuous principle of the people will return to its original goodness.” *Tsz-k’in* asked *Tsz-kung*, saying: “When our Master comes to this or that country, he needs must get information about its government;—does he ask for it, or is it given to him?” *Tsz-kung* replied: “Our Master, by affability and goodheartedness, by courtesy and moderation, coupled with a polite yielding to others, obtains it. Our Master’s mode of asking it is all different from other men’s modes.” The Master said: “While the father is alive, look at the son’s intentions; when the father is dead, look at his actions. If in three years he be without change as respects his father’s principles, he may be called ‘filial.’” *Yiu-tsze* said: “In acting with propriety †, to use cordiality is of importance. In the principles of the kings of days gone by, this was considered excellent. As respects following them in little things and in great, there are some which cannot be done. If any one know cordiality and do not moderate that cordiality with propriety, it should not be done.”

*Translation of the Extract from the Sze-shu (2), Shang-meng, v. native text, page 4.*

*Meng-tsze*, talking with *Sien*, the king of *Tsi*, said: “Should one of your majesty’s ministers, who had committed his wife and children in trust to a friend, while he made an excursion into *Tsu*, on his return find that he had starved them both outwardly and inwardly, then what should be done?” The king replied: “Cast him off.” *Meng-tsze* said: “Should the chief of the officers of justice not be able to govern his subordinates, then what should be done?” The king said: “Deprive him of office.” *Meng-tsze* said: “Should the interior of the four boundaries (i. e. the kingdom) not be governed aright, what should be done then?” The king looked left and right and spoke of another matter.—*Meng-tsze*, at an interview with king *Sien* of *Tsi*, said: “The reason why a country is said to be ancient, is not because it is said to have tall trees, but because it is said to have patriotic ministers. Your majesty is without the affection of your ministers. Those who formerly entered your service, to-day you know nothing of their loss.” The king replied: “How shall I know of those without talent, and reject them?” *Meng-tsze* answered: “When the ruler of a kingdom advances the prudent, he cannot be too cautious in employing mean men more than the honourable, or strangers more than relatives. When the attendants all say, ‘he is prudent,’ that is not sufficient; when the chief officers all say, ‘he is prudent,’ that is not sufficient; when the people of your kingdom all say, ‘he is prudent,’ then examine into the opinion of his prudence, if correct then employ him.”

\* Here *Kian-tsze* means rather *he who studies to be a superior man*.

† The chü after *li* shows that the word *li* is used as a verb, i. e. to act according to *li*,—fitness, propriety, ceremony, etiquette.

- g. 7. *Mång-tsé kién Tsé Siuén-wång yü*: “*Weì kù shí, tsé pí shí kung-sz*  
 g. 23. *kíu tá mū; kung-sz té tá-mū, tsé wång hì, i-weí nång shéng kí jin yè.*  
 h. 10. *Tsiång-jin chò qír siaù chí, tsé wång nü, i-weí pí shéng kí jin i. Fü-jin*  
 h. 28. *yíu qír hiò chí chwång qír yíu híng chí. Wång yü*: ‘*Kú shé jù sò hiò qír*  
 i. 14. *ts'üng ngò, tsé hò ?*’ *Jú kín yíu p'ó-yü yíu tsé, siù wán-yí, pí shí yíu-jin*  
 j. 2. *tiaü-chò chí. Chi-yü chí kwó-kíä tsé yü*: ‘*kú shé jù sò hiò qír ts'üng ngò,*  
 j. 20. *tsé hò i yü kiau yü-jin tiaü-chò yü tsai!*—*Lö-ching-tsé kién Mång-tsé*  
 k. 10. *yü*: ‘*K'ë-kaú yü kiün, weí lai kién yè; pí-jin yü Téng-tséäng ché tsü*  
 k. 26. *kiün; kiün shí-r pí kuò lai yè.*’ *Yü*: ‘*híng, huó shí-chí; chí, huó nü-*  
 l. 12. *chí*:—*híng, chí, fí-jin sò nång yè. Wú chí pí yü Lù-heü, t'ién yè. Téng-*  
 l. 29. *shí chí tsé, yén nång shí yü pí yü tsai!*’—*Pí yü sz yén qír wú ching*  
 m. 17. *sün wú wång, wú tsü chàng yè, wú jú Sün-jin. Jén Sün-jin yü mìn*  
 n. 3. *kí miaü-chí pí chàng qír yá-chí ché; mång-mång-jén kweí weí kí jin,*  
 n. 19. *yü*: ‘*K'in-jí ping i, yü tsü miaü chàng i.*’ *K'í tsé tsü qír wång shí chí*  
 o. 6. *miaü tsé kau i. T'ién-hiá chí pí tsü miaü chàng ché kwá-i, i-weí wú yí*  
 o. 24. *qír shé chí ché, pí yün miaü ché yè, tsü chí chàng ché, yá miaü ché yè;*  
 a. 11. *fí t'u wú yí qír yíu hai chí.*

### 5. Extract from the *Sé-shü* (3), *Hiá-mång*, v. native text, page 5.

- b. 2. *Mång-tsé yü*: ‘*Pí-i shéng chí tséng ché yè. I-yün shéng chí jin*  
 b. 17. *ché-yè. Liü Hiá-hwüi shéng chí hò ché yè. K'üng-tsé shéng chí shí*  
 c. 2. *ché-yè. K'üng-tsé chí weí tsé tá chéng, tsé tá chéng yé-ché. Kin shéng*  
 c. 18. *qír yü chin chí yé kin shéng yé-ché, chí t'iaü-lí yé; Yü chin chí yé ché,*  
 d. 6. *chüng t'iaü-lí yé. Chí-t'iaü-lí-ché, chí chí sz yé. Chüng-t'iaü-lí-ché,*

once thoroughly learnt!—the present thought associates itself with the past, and produces pleasure in the mind; but only the scholar can experience this. Again, what cheerful joy arises when a friend comes from a distance to visit us again! The former joy is subjective, it is enkindled by our mental associations; the latter is objective, it dwells with pleasure on the external object which comes from afar.

*Shin-chung chüi-yüen* (3. k. 19). This sentence refers to the practice of reverencing the *manes* of ancestors and attending to the funeral rites of parents. *Tü* (3. l. 5), commonly translated ‘virtue,’ is rather the ‘natural conscience.’ The Chinese teachers say it is the good principle implanted in the heart of man by heaven. *Héü* (l. 7), ‘thick,’ is here put for ‘original goodness,’ and it is often used for ‘generous,’ in opposition to *pö*, ‘thin,’ which is used for ‘meanness.’ *Shí* (3. l. 20) is here put for ‘the, this, any’ (3. m. 7—16). Observe the character of Confucius here given; by doing his duty to others, he obtains from them what he wants. Gentleness, goodness (or sincerity), meekness, moderation, and courtesy were his characteristics. *Chi* (3. n. 8), the ‘intention’ or ‘inclination’ not yet brought into action, but only sufficiently to show a tendency:—after his parents’ death, then he will act (*híng*, n. 13).

*Mång-tsé* (4. a. 2). This celebrated philosopher was born in the kingdom of *Ts'ü*<sup>a</sup> (now the province of *Shän-tung*<sup>c</sup>), where he lived about B. C. 350. He was left fatherless at an early age, but his mother took great care of his education and the choice of his youthful companions. He first studied under *Tsz-asz*<sup>d</sup>, one of Confucius’ descendants, and finally obtained a post under the king of *Tsé*,—*Siuén-wång*. But as the king did not conform to *Mång-tsé*’s doctrines, he entered the service of the king of *Liang*<sup>e</sup>,—*Hwüi-wång*.

<sup>a</sup> 薄      <sup>b</sup> 飼      <sup>c</sup> 山 東      <sup>d</sup> 子 恩      <sup>e</sup> 沸

*Mäng-tsé*, at an interview with king *Siuen* of *Tsi*, said: “To make a great palace, you must employ a master-builder to seek out great trees. If he find large trees, then your majesty will rejoice, because you will consider them quite fit for the purpose. But if the workman in hewing them down make them small, then your majesty will be angry, because you will consider them unfit for the purpose. Now, if a man in his youth learn manly principles, and wish in manhood to practice them, and your majesty say, ‘Just abandon what you have learnt and follow me,’—how is that? Suppose now your majesty had an unpolished gem here? Although it is only twenty taels in weight, you must employ a lapidary to cut and polish it. And when, with reference to the government of a country, you say, ‘Just abandon what you have learnt and follow me,’—then how does this differ from instructing a lapidary how to cut and polish precious stones?”—*Lö-ching-tsé*, at an interview with *Mäng-tsé*, said: “I have represented it to our prince, who was about to call upon you, but his favourite *Tsang-tsang* prevented him, on this account our prince is not come.” *Mäng-tsé* said: “When one is promoted to office, it is some one who causes it; when one is not promoted, it is some one who prevents it. Promotion and non-promotion are not in the power of man. If I do not meet the prince of *Lu*, heaven prevents it; how could a son of the *Tsang* family prevent my meeting him\*!”—You must labour at your business and not forget to regulate the heart, and do not assist growing things. Be not like the man of the *Sung* dynasty! There was a man of *Sung* who when he grieved at his grain not growing, pulled it up a little to assist its growth, and hurrying home fatigued, he said to his people: “I am unwell to-day, I have helped the corn to grow.” His sons hastened to go and look at the corn, and behold it was withered away! There are few in this world who do not assist the corn to grow. Because there is little profit arising, those who abandon it, and do not weed their corn, but help it to grow by pulling it up a little, do not only no good, but positive harm.

*Translation of the Extract from the Sz-shü (3), Hiá-mäng, v. native text, page 5.*

*Mäng-tsé* said: “*Pi-i* was the pure one among the sages; *I-yün* was the trusty statesman among the sages; *Liu Hia-hwüi* was the peaceful one among the sages; and *K'ung-tsé* was the seasonable one among the sages. *K'ung-tsé* is called completely perfect. This being completely perfect, is like the sound of gold and the jingling of precious stones. The sound of gold is the commencement of harmony, the jingling of precious stones is the termination thereof. To begin harmonious arrangement is the work of wisdom,—the completion of the same is the work of sanctity. Wisdom may be likened

---

Afterwards he performed various services at the courts of the petty princes of those times. He attained the age of 94. Divine honours are paid to his memory, and twice every year sacrifices are offered at his tomb.

\* This *Ping*, prince of *Lu*, had been prejudiced against *Mäng-tsé* by his favourite, who said that he was a bad man because he had attended more carefully to the funeral ceremonies of his mother than to those of his father. Though the fact was, he was in affluence when he buried his mother, but at an earlier period when his father died he was in poverty.

- d. 22. shíng chī sè yè. Chī pí tsī kīaū yè; shíng pí tsī lī yè. Yíu shé yū  
e. 9. pā pú chī wāi yè, kī chī qī lī yè, kī chūng fī qī lī yè.  
f. 2. Tsī-yīn chī sīn, jīn-kīaī yīu-chī; sīu-ū chī sīn, jīn-kīaī yīu-chī;  
f. 18. kūng-kīng chī sīn, jīn kīaī yīu-chī; shī-fī chī sīn, jīn-kīaī yīu-chī.  
g. 4. Tsī-yīn chī sīn, jīn yè; sīu-ū chī sīn, i-yè; kūng-kīng chī sīn, lī yè;  
g. 22. shī-fī chī sīn, chī yè. Jīn, i, lī, chī, fī yīu wāi lō ngō yè. Ngō ku  
h. 10. yīu chī yè fū sè qī i. Kū yū: 'kīl, tsī tī chī; shē, tsī shī chī.' Huō  
h. 28. siāng pī sā qī wū swān chē, pū nāng tsīn kī tsāi chē yè. Shī yū:  
i. 14. "Tīen sāng chīng mīn,—Yīu wū yīu tsī,—Mīn-chī i,—Hau shī i-tē."  
i. 30. Kūng-tāz yū: Weī tsē-shī chē, kī chī tāu hū? kū yīu wū pī yīu tsī  
j. 17. mīn chī pīng i yè. Kū hau shī i-tē.  
k. 2. Māng-tsē yū: "Nīu shān chī mū chāng mēi i; i kī kīaū yū tā kwō  
k. 18. yè, fū-kīn fā chī, kō-dī weī mēi hū? Shī kī jī-yē chī sō sī, yū-lū chī  
l. 8. sō jūn, fī-wū mīng-nī chī sāng yē! Nīu-yāng yīu tsē-ung qī mū chī,  
l. 24. shī-i jū pī chō-chō yè. Jīn kiēn kī chō-chō yè, i-weī wī-chāng yīu  
m. 12. tsāi yē! Tsē kī shān chī sīng yē tsāi? Sūn tsān hū jīn chē, kī wū  
m. 28. jīn-i chī sīn tsāi? Kī sō-i fāng kī liāng-sīn chē, yī yīu fū-kīn chī  
n. 16. yū mū yē: tān-tān qī fā chī, kō-dī weī mēi hū? Kī jī-yē chī sō sī,  
o. 5. pīng tān chī kī, kī hau-wū yū jīn siāng-kīn yē-chē, kī hī tsī kī tān-o.  
o. 23. cheū chī sō weī yīu kū-wāng chī."

Shī-chīn (4. d. 7). The commentator Chū-hi explains this expression by *lūi-shī hiūn-kū chī chīn* ‘statesmen who are loyal and patriotic when affairs are in a confused state.’ *Tsīn-chīn* (4. d. 14) ‘ministers who are attached to,—have an affection for, their prince.’ Māng-tsē was arguing, that if a country was to be considered ancient (that is, worthy of respect on account of its venerable and well-tried institutions) by reason of the loyalty and patriotism of its statesmen, then, where affection for the prince was wanting, such ministers could not exist long, but would depart, and consequently the kingdom would lose this mark of honour. The commentator adds: “Being without attached ministers (i. e. *tsīn-chīn*), much more would the state be without those patriotic men who are equal to troublous times” (i. e. *shī-chīn*). The king’s idea is, that such ministers go away because they have not ability equal to the work. His majesty assumes, that he cannot tell their capacities before he engages them, and so he may make a mistake; he therefore asks how he may guard against error in this point, and so reject them. The excellent reply of Māng-tsē needs perhaps a little explanation. He cautions the king against promoting relations and honourable men who are without prudence, and neglecting the mean man and the foreigner who may have this quality. He then proceeds to supply the case in which the man of reputed prudence may be tested in order to employment. He warns the prince against the peculiar bias of particular classes, and points to the *vox populi* as worthy of his regard, on account of its comparative freedom from party feeling and prejudice.

(4. g. 7—i. 17). In this passage Māng-tsē insinuates that the learning of the sages is great, and that the king seeks to reduce their principles to his own practice. Fān-shī, an eminent scholar and commentator, says on this passage: “The ancient sages ever grieved that princes could not follow their doctrines, and the princes lamented that the sages could not conform to their desires, wherefore the agreement of prince and minister was ever a matter of difficulty. *K’ung-tāz* and *Māng-tsē* seldom agreed with the princes of their times.” In (4. l. 5) Māng-tsē recognises a Supreme Ruler, whom he calls *Heaven*, as the governor of human affairs. *Māng-māng* (4. n. 12) is explained to mean ‘the appearance of stupidity;’ *Māng-māng* signifies ‘much fatigued,’ according to Dr. Williams’ Dictionary.

<sup>a</sup> 畏世勲舊之臣

unto ingenuity *in its practice*, and sanctity may be compared to strength. Thus, the archer, who shoots at upwards of a hundred paces, reaches the target merely by his strength,—should he strike the centre it will not be merely by his strength.”

All men possess compassionate hearts; all men have hearts open to shame; all men have hearts inclined to reverence; all men have hearts to distinguish between truth and falsehood. A compassionate heart leads to benevolence; a heart ashamed of vice acts with justice; a reverent heart produces propriety of manners; a heart which knows truth from falsehood gives wisdom. Now, we are not imbued with benevolence, justice, propriety, and wisdom by things external; we assuredly possess them *innately*; they are not to be aimed at only. Therefore it is said: “Seek them and you obtain them, forsake them and you lose them.” Some lose manifold, times without number, and are unable to perfect the capacity they possess. The *Shi-(king)* says: “Heaven produced all people,—they have things to do and ways to do them,—the people are ever constant in loving this beautiful virtue.” *K'ung-tsé* has said that he who made this ode knew right principles! For if there is business to do, there must be a method of doing it, and that which the people constantly maintain is esteem for this beautiful virtue \*.

*Mäng-tsé* said: “The forest of the *Niu* mountain † was once beautiful; but since its borders verge on a great state, the axe has felled it:—can it be called beautiful *still*? Yet with the silent growth by day and night, and the genial influence of rain and dew, surely the tender sprouts will shoot again! Nay! but the oxen and the sheep have been there, and have eaten them up; so that now it is a wilderness! When people see its naked barrenness, they will think it never supported a forest. But was this the natural state of the mountain? Supposing the preservation of it in man, is there not a heart of kindness and justice there? But the means by which man loses his uprightness is like the operation of the axe on the forest. If you fell wood every morning, can it appear beautiful? By the daily and nightly growth of *virtue*, the spirit which each dawn revives, makes all men similar in their love and hate; but the deeds which each day brings to pass, wither and destroy it.”

---

*Pi-t* (5. b. 5); *I-yün* (5. b. 12); *Lia Hiá-hwüi* (5. b. 19). The virtues of these three worthies of antiquity are mentioned in order that the chief, *K'ung-tsé*, might be mentioned as combining the whole united in his character. *Shing* (5. b. 7) is explained by the commentator as being *ā chi sò tsíu yè* ‘that which proceeds from the virtuous principle,’ it corresponds therefore with *sanctity* among us.

(5. g. 16. 17) *k'ung-king*. The commentator has explained this, which is a colloquial expression, and means ‘to reverence,’ by saying that *k'ung* is the external expression of *king*, and *king* is the principle in the heart from which *k'ung* arises. Here we have an example of the scientific form of some Chinese words; the *objective* and the *subjective* being united to form a general term.

\* This ‘beautiful virtue’ (*shí i-ti*, 5. j. 25) is called in the *Tá-hiö*, *míng-tsé*, ‘bright virtue,’ and explained in the commentary to be the virtuous principle implanted in the heart by heaven, by which man may direct both his spirit and his conduct.

† The *Niu* mountain was on the south-east frontier of the kingdom of *Tsi*, the domain of the king to whom *Mäng-tsé* was speaking.

6. Extract from the *Shing-yü* (1), v. native text, page 6.

- a. 1. *Shing-yü*. (1.) *Tán hiaú-tí i ch'ang jin-lfn.*
- a. 11. *Ngò Shing-tsù Jin Hwang-tí lin-yú lü-shi-yí nién, fá-tsù tsün-tsín*
- a. 27. *hiaú sz pü kwei, kin ting Hiaú-king yén-i yi-shü; yén-shi kíng*
- b. 12. *wan, i-li tsüidang-kwán; wü-fü hiaú chi t'iēn-hiaú chi i. Kú Shing-yü*
- b. 28. *shí lü t'iau sheü i hiaú-tí kái k'i twän.*
- c. 8. *Chín pei ch'eng hüng nié chüi wei wàng hiún ch'uí kwang li kiaú*
- c. 21. *chí sz sién shín hiaú-tí chí i, yung shí yù ar ping-min-jin tang, siuen*
- d. 8. *shí chí. Fü hiaú chè; t'iēn chí kíng, ti chí i, mán chí heng yé. Jin*
- d. 24. *pü chí hiaú fú-meü, tü pü sz fú-meü gaí-tsü chí sin hú! Fang k'i wi*
- e. 12. *li hwaí-pau; ká pü nang tsü-pü; han pü nang tsü-i. Wei fú-meü chè*
- e. 29. *shün yén-shing, chä hing-si siaü, tsü wei chí hí; ti, tsü wei chí yíü;*
- f. 15. *hing-tung, tsü kwei-pü pü li; tsü t'üng, tsü ts'in-shí k'ü-fü i yang i kiaú*
- g. 3. *chí yü ch'ing jin fu wei sheü kiä-shí meü säng-li pü kí king ying sin*
- g. 20. *li k'ü tsüi. Fü-meü chí te shí t'üng hau-t'iēn-kang-kí; jin-tsü yü*
- h. 6. *pau-tsün gän yü wán yü, täng nüi tsün k'i sin wai kië k'i li kün shín*
- h. 24. *tsü-yung i kin fu laü i lung hiaú yang; wü po pién yin tsüi; wü hau*
- i. 11. *yung teü hàn; wü hau hó-tsai sz tsü-tsü tsung shí i wan wi pi ar*
- i. 28. *ching k'iü yü ch'uí ar kwang chí. Ju Tsüng-tsü sò wei kü-chü*
- j. 13. *pü-chwang fü hiaú sz; kiün pü chüng fü hiaú; li kwän pü kíng fü*
- j. 28. *hiaú; pang-yü pü sin fü hiaú; chen chin wü yung fü hiaú: kiaú*
- k. 12. *hiaú tsü fän nüi chí sz yé.*
- k. 20. *Che tí sän twän shi tan shwo hiaú ti taü-li, ni-män t'ing-chö!*
- l. 5. *Hiaú-shan tië-niêng, che yi kién sz shí t'iēn-si kién ch'ang-toän ti taü*
- l. 21. *li, pü-sing-män tsüi-tá ti ti-heng.*

The *Shing-yü*, ‘Sacred Edict,’ was issued by the emperor *K'ang-hi*, the first great emperor after the Tartar invasion and conquest of China in A. D. 1644. It consisted of sixteen maxims, bearing upon social and political duties. They include admonitions to filial and fraternal duties (1); to regard for kindred and neighbours (2, 3); to husbandry and economy (4, 5); to honour learning and preserve orthodoxy (6, 7); to understand the laws and cultivate politeness (8, 9); to form a habit of determination in your calling (10); to instruct youth (11); to refrain from false accusations and from hiding deserters (12, 13); to pay up taxes (14); to form corporate bodies in order to suppress theft (15); and to settle animosities in order to avoid bloodshed (16). These maxims, each of seven characters, were written on slips of wood, and are still exposed in the public offices. They were amplified by *Yung-ching*, *K'ang-hi's* son and successor. This he ordered to be read in public on the 1st and 15th of each month, a custom which is still continued. The style is classical, and difficult for the lower classes to understand. But *Wang Yu-po*, an officer of government, paraphrased the whole in colloquial style of composition.

Laws in China were first explained to the people in the *Cheu*<sup>a</sup> dynasty (cir. B. C. 1000), on the 1st day of the month. At the present readings, the civil and military officers in uniform meet in a public hall. The *Li-säng* exclaims: “Stand forth in file!” which they do according to rank: then he says; “Kneel thrice and bow nine times!” They all kneel and bow towards a platform, where a board stands with the emperor's name on it. Then he exclaims: “Rise and retire!” They then proceed to a hall where the law

*Translation of the Extract from the Shing-yü (1), v. native text, page 6.*

The Sacred Edict. (1.) Give practical weight to filial piety and fraternal love in order to strengthen the relative duties.

Our canonized ancestor, the emperor *Jin*, reigned sixty-one years, and followed the ways of his fathers in honouring his parents and in aiming unremittingly to observe the duty of filial piety. His majesty himself revised and amplified the meaning of the *Hiau-king* ('Book of filial piety'). He amplified and explained the text of the work, arranging consecutively the arguments which it contained; considering filial piety alone, and nothing else, to be the means of governing the empire. For this reason the sixteen articles of the Sacred Edict start with filial and fraternal duties as their leading principles.

We, having succeeded to this vast inheritance, have investigated thoroughly his former instructions; and, having studied the object he had in view in establishing the doctrine every where, we have, in the first place, reiterated the meaning of filial piety and fraternal affection, in order that you soldiers and people all may know it. Now filial piety exists in the law of heaven, in the sentiment of the earth, and in the conduct of the people. If a man does not know how to obey his parents, he does not bear in mind their heart of affection! For before he was separated from their parental arms: when hungry, he could not feed himself; when cold, he could not clothe himself. To act as parents do, is to judge by the sound of the voice, to notice the appearance of the face; if the child laugh, then to be pleased; if he cry, then to be grieved; when he moves about to support his footsteps and not leave him; when he is in pain, through sickness, then to be regardless of sleep and food, in order to rear him and to teach him until he arrive at man's estate\*.

And then they give him a home, they plan about his livelihood by a hundred schemes, they deliberate for him until their whole heart and strength are both expended. The good principles of parents are like the vastness of high heaven! The son who would fain requite his parents' kindness only in a ten-thousandth degree, must, whether at home or abroad, exercise to the utmost his whole heart and strength;—be careful about himself, be frugal, serve them with diligence, and dutifully provide for them. Let him not gamble nor drink,—neither be fond of feats of daring and trials of strength,—nor hanker after riches to expend secretly on his wife and children. Although to perform outward ceremonies he may not be prepared with means to accomplish all that he might intend, sincerity of purpose should abound, and increase it. As *Tsang-tez* has said: Unseemly conduct is not filial; in serving the prince to be traitorous is not filial; in the office of magistrate to act in an undignified manner is not filial; with friends to be insincere is not filial; in battle to be cowardly is not filial. All these belong to the duty of an obedient son.—(Paraphrase.)—These three sections treat on the doctrine of filial piety alone. Do you listen! This one article of obedience to parents is the principle which is constantly preserved in the universe, and is the greatest act of virtuous practice amongst mankind.

\* Cf. Xenophon's *Memorabilia* of Socrates, Bk. II. 2, 5, 6.

- l. 30. *Ni-män ts'üng-pü-chi hiaú-shän tië-niâng, tsò-mó, pü-pà ná tië  
m. 15. niâng gai-qr-lez li sín-châng, siâng shâng yí siâng? Tâng ni-män  
m. 29. tsò hai-lez li shi-heú, tië-niâng huai-pau-chö; làng-liaù, pü huüi tzé-  
n. 15. kì ch'uén-i; ki-liaù, pü-huüi tzé-kì k'í-fán; k'án-chö ni-män yén-i,  
n. 24. ni siaú-liaù, t'â pién hì: ni ti-liaù, t'â pién ts'iù; ni hing-tung-liaù,  
o. 10. t'â tsíu kân-tîng-liaù ni pü pü li. Ni jò yiù-liaù tsé-píng, t'â pién  
o. 27. shái pü nâng än.*

7. Extract from the *Shing-yü* (2), v. native text, page 7.

- a. 2. (5.) *Shâng tsï-kién i sì tsai-yíng.*  
 a. 10. *Sâng-jin pü-nâng yí jì qr wû yûng, tsï pü-kò yí jì qr wû tsai.*  
 a. 27. *Jên pi liú yû yû chî tsai qr heú k'ò kün pü shî chî yûng. Kú tsï-  
b. 14. kién shâng yén! Fü tsai yû shwüi yè; tsï-kién yû shwüi chî ch'ü  
b. 28. yè. Shwüi chî liú pü ch'ü, tsï yî-si wû yû qr shwüi li hò i. Tsai  
c. 15. chî liú pü tsï, tsï yûng-chî wû tú qr tsai li kwei i. Ngô Shing-tsù,  
d. 2. *Jin Huâng-tî, kün hing tsï-kién, weí t'iên-hiá sién, hiú yûng-sâng sì*  
 d. 17. *hai-nüi. Yîn fú yû kîng kîng i sì tsai, yûng shî hiún kai. Tsé kù*  
 e. 3. *mìn fûng kiaú kwei hû kin kién. Jên kin qr pü kién, tsï shî fû chî*  
 e. 19. *li pü-tsü kün yí fû chî yûng. Tsï súi sò ts'âng pü-tsü kün yí jì*  
 f. 6. *chî sü. K'í hai nai käng shîn yè.—Ché t'êu yí tsuán shî shwö.*  
 f. 21. *Shing-tsù, Jin Huâng-tî, yin-yîn chüi-hiún li yuén-yiù. Tá fún jin*  
 g. 6. *sâng shî-shâng pü nâng yí-jì mû-yiù sî, tsíu pü k'ò yí-jì mû-yiù yén-*  
 g. 24. *t'iên. Jên pi ting tsï-ch'ü-hiá sié yén-tî iên, taú ná huü-jen shî t'â*  
 h. 10. *ti shî-heú, ts'âi ti tsï-kì; sò-i shwö tsï-kién yí-chö. Shí-kó tsü-miaú-*  
 h. 28. *ti fâ-tez! Tsïè ché yén-tî iên, tsíu jù shwüi yí-pân; jén tsï-kién t'â,*  
 i. 14. *tsíu siâng tsü-shwüi-li yí-pân. Liú ti shwüi pü tsü-chü sié yû tó-*  
 i. 30. *shau liú tó-shau, tsíu yaú kân-hö-liaù. Yûng tsai jù liú shwüi jò pü*  
 j. 16. *tsai-sí-chö-sié, jin ts'âng tó-shau yén-tî iên chuén yén yé-tsíu k'íng-*  
 k. 1. *liaù.—Fü ping-ting ts'iên-liâng yiù yí ting chî sú, nai pü-chî ts'en**

is usually read. Here the people are assembled to listen. The *Li-sâng* then calls out: "Respectfully begin!" The *Sz-kiâng-sâng*, or orator, kneels before an altar of incense, takes a board with a maxim, and ascends a pulpit or platform. An old man then presents the board to the people, calls for silence with a rattle, and, kneeling, reads the maxim. The *Li-sâng* next demands the explanation from the *Sz-kiâng-sâng*, who stands up and gives the meaning. See Dr. Milne's *Preface* to his *Translation of the Sacred Edict*.

The original preface by *Yung-ching* is in elegant classical style, and worthy of careful perusal. We will give a version of a portion, which may be of assistance to the young student. "The *Shu-king* says: 'Every year, in the 1st month of spring, a herald with a bell went round on the roads.' The *Li-(kî)* says: 'The *Sz-tu* prepared the six ceremonies to chasten the dispositions of the people; and illustrated the seven doctrines in order to exalt their virtue!' All these, by giving proper weight to first principles, and reverence for realities, became the means of enlightening the people and awaking the age. A plan the very best! An idea the most noble! Our canonized father, the emperor *Jin*, for a long time taught the doctrine of complete renovation. His virtue was wide as the ocean, and his favour extended every where. His benevolence nourished every thing, and his justice regulated all people. For sixty years, morning

If you do not at all understand obedience to your parents, how can you, unless you consider your parents' heart of affection towards their child, give it a thought? At that time when you were a little fellow, and in your parents' embrace,—being cold, you knew not how to clothe yourself; being hungry, you could not feed yourself\*. They beheld the colour of your countenance. When you smiled, they were pleased; when you wept, they were sorrowful. When you moved about, they, at your heels, supported your steps and remained with you. If you were sickly, they could not sleep in peace.

*Translation of the Extract from the Shing-yü (2), v. native text, page 7.*

(5.) Attend carefully to frugality so as to spare the waste of your means.

Mortals cannot exist for a day without expending something, and consequently they may not exist for a day without the means of doing so. Well then, they must lay up their superfluous money, so that bye and bye they may apply it to future necessities. For this reason let frugality be exercised! Now money is like water, and frugality is like the accumulation of water. If the flowing away of water be not stopped, then the water will leak out and be completely exhausted. And if the flowing forth of money be not limited, then the expenditure of it will be lavish and your means will fail. Our canonized ancestor, the emperor *Jin*, himself practised a frugal economy, for a leading example to the empire; while he aimed at making provision for the people and giving prosperity to the state†. In times of abundance he was so careful to spare the wealth of the country, that he used to issue proclamations to instruct the people to lay up store. From olden time all the feelings of the people were in favour of industry and frugality. But if we suppose industry without frugality, then ten men's labour would not suffice to supply one man's wants. The store which comes of a year's hoarding is insufficient for one day's need. The harm which arises is greater still than the loss.—(Paraphrase.)—This first section tells the reason why our canonized ancestor, the emperor *Jin*, gave us such careful instructions. All men in general born into the world are unable to live for a day without expense. Therefore they cannot exist for a day without money, so they must determine to store up and accumulate a little money, to meet sudden emergencies. Then they will be able to relieve the embarrassed; on this account he speaks of frugality. It is an uncommonly good plan of his! Now as for money, it is just like water; and if people take care of their money, it is just as if one collected a quantity of water together. Now, if flowing water be not confined and stopped, a good deal will escape, and then all will be dried up. Using money is like letting water flow, if you do not employ a little care as to the quantity, then your money will by little and little be exhausted.—Now the amount of the soldier's pay is fixed, but he does not know how to be frugal. As to his

\* It will be observed that several characters, which are wanting in the native text, have been supplied in the Roman character.

† This passage is rather obscure, but the translation given above appears to convey the meaning intended. The expressions ‘within the seas’ and ‘below the skies’ are translated by ‘the state’ and ‘the empire.’

- k. 17. *tēi*; ī *haú sién-k̄i*, sh̄i k̄iú kān-m̄i. Ȳi ȳu f̄i, sú ȳu ch̄i liáng shin,  
l. 4. ch̄i ch̄ing. t̄ai, ī sūi k̄i ȳu. Ts̄ē-m̄u siāng kiuēn; j̄i f̄u ȳi j̄i, ch̄ai  
l. 20. sh̄in lǖ-ch̄ung, k̄i hán p̄u miēn.—Ché t̄i-qr̄-troán sh̄i shuō p̄ing p̄u-ch̄  
m. 7. ts̄i-kién-t̄i; n̄d-m̄n p̄ing-t̄ing t̄i ts̄iēn-liáng, yuēn ȳiù ȳi-t̄ing ch̄i sá  
m. 23. m̄u, j̄o-sh̄i p̄u ch̄i-taú tēan-tē; ī-f̄u yaú huâ-lí, f̄an-sh̄i yaú mē-k̄ed,  
n. 11. kuó ȳi-kó ȳu j̄i-tē, taú huâ f̄i k̄i-kó ȳu ts̄iēn-liáng, ché ts̄iēn-liáng  
n. 28. tēang-f̄i keú f̄i. Sh̄in-ts̄iè ȳiú p̄u ḡan-sāng-t̄i. Huâñ yaú kié sú  
o. 13. chaí j̄in ī huâñ-shâ, ch̄e kú ȳi-sh̄i kw̄ai-hw̄o.

8. Extract from the *Haú-k'iu chuén* (1), v. native text, page 8.

- a. 2. *Haú-k'iu chuén*. Swâñ-ki ting-liaù, taú ts̄ē-j̄i, j̄i w̄i-ch̄iú, ts̄iú k̄i  
a. 18. lai, kiaú Siaù-tân sheū-sh̄i hîng-lí, t̄a-tiēn k̄i-shin; ts̄ē-kiö chuén-yâng  
b. 4. tién-shâng ȳi-kó-siaù-sz̄, n̄d-liaù t̄i-ts̄ē lai, huüi-paì Kuô kung-ts̄ē.  
b. 20. P̄u-k̄i Kuô kung-ts̄ē ī-f̄u hiá-jin tsai hiá-chú t̄a-t̄ing; ȳi-kién Ti  
c. 7. kung-ts̄ē lai-paì, tsai f̄i paü-yù Kuô kung-ts̄ē kâng-lâng-t̄i Ti kung-  
c. 23. ts̄ē taú m̄n. Kuô kung-ts̄ē tsai ī-kuâñ ts̄i-ts̄iù siaù-hâ-hâ t̄i ȳing-  
d. 9. ts̄iâng-ch̄iú-lai taú: "Siaù-ti ts̄ē-j̄i tsín-yé, p̄u-kuó liaù-piaù-yâng-  
d. 24. m̄u ch̄i ch̄ing; Ti kàn laú taí-hiüng ts̄ē-kú;" yin lién-lién t̄a-kung-  
e. 9. kung ts̄ē-ing tsín-kú. Ti kung-ts̄ē yuēn t̄a-châng, ch̄e taú m̄n t̄ē ȳi-  
e. 24. m̄ing-t̄i, pién tsai. Huâñ-kién Kuô kung-ts̄ē ch̄i ch̄iú-m̄n ȳing-ts̄ē,  
f. 8. sh̄i-fân ȳin-kîn, ȳi-wâñ-hâ-k̄i, pién-fâng p̄u-hiâ lang-lién lai, ch̄o-ké  
f. 25. t̄ē-t̄i liaù m̄ing-t̄i, liáng-siāng-ȳi-jâng taú t̄ing. Ti kung-ts̄ē tsíu yaú  
g. 10. sh̄i-lí. Kuô kung-ts̄ē ch̄i-chú taú: "Ts̄ē-kién p̄u-pién ts̄ē-ing kiaú."  
g. 24. Súi ts̄iâng Ti ch̄i-yaú taú heú-t̄ing; fâng-ts̄ē-ai sh̄i-lí sú-toó. Ȳi-mién  
h. 10. hién-shâng-ch̄iâ-laí, Kuô kung-ts̄ē yin shuō-taú: "Kíu wâñ taí-hiüng,  
h. 24. ȳeng-hiüng ch̄i m̄ing, k̄i-sz̄ ȳi-huâlî; ts̄iēn mâng-jû lin p̄i-yí sh̄i, ts̄i  
i. 10. meú tsín-yé qr̄ yíú ts̄ē-ung-ts̄ē-ung fâ-kiâ, paú-hâñ ch̄i-kîn; kîn-hêng  
i. 25. tsai-lin, yíú ch̄eng chǖ-kú, ch̄eng yíú kw̄ai-sz̄! Kàn pâñ-ts̄ē p̄ing-  
j. 9. yuēn sh̄i-j̄i ch̄i yin, ī wei k̄i-k̄e ch̄i huâlî?" Ti-kung-ts̄ē ch̄i á-pá, tsíu  
j. 26. li-k̄i-shin-lai, taú: "Ch̄eng ch̄eng-hiüng heú-gâi, pâñ tâng líng-kiaú;

and evening, even while eating and dressing, his only concern was to excite all, both within and without the empire, to exalt humanity; to speak with deference to each other; to put away meanness and keep faith with one another perfectly; that by cultivating the spirit of kindness and humility, they might for ever enjoy a reign of universal peace. Therefore with this intention he gave these superior instructions, consisting of sixteen articles, to acquaint the Bannermen (i. e. the Tartars), together with all descriptions of men and soldiers throughout the provinces, of the bounds of their common and uncommon duties, of the culture of the ground and of the mulberry tree, of working and resting, principles and results, of fine and coarse, public and private, great and small, and whatsoever else the circumstances of the people called on them to practice,—these are the things which his sublime intelligence aimed at. He affectionately treated you, his subjects just as his own children; he issued his sacred instructions, clearly aiming at your certain protection, every age should observe them, they cannot be changed."

*Shing* (6. a. 12) here means 'canonized' or 'sacred.' It is the custom in China to place the names of great men in the temple of ancestors, they thus become canonized and receive the prefix *shing*. The temple of Confucius is called the *Shing-miaú*. (Cf. note on page 26, Part II.)

clothes, he likes to have them fine; as to his food, he seeks for what is nice and good. One month's expenditure amounts to several months' pay, until he borrows to follow out his wishes. The child and the mother become of equal size. Every day adds to the burden of debt, and hunger and starvation become inevitable.—(Paraphrase.)—This second section speaks about the soldier's ignorance of frugal economy. The pay of you soldiers is a regularly fixed amount. If you don't know how to be economical, but as far as your clothes are concerned you wish for finery, and as respects your food you have a dainty mouth; when a month is passed, you find that you have spent several months' wages; how can your pay be sufficient? Moreover you cannot live happily, but you must run into debt, in order to carry out your habits of dissipation, and you regard only the pleasures of the moment.

*Translation of the Extract from the Hau-k'üi chüen (1), v. native text, page 8.*

#### The Story of the Fortunate Union.

His plans being determined on; the next day, before the sun was up, he arose and called *Sian-tan* to collect the luggage, and to prepare himself for departure: while he himself, on the other hand, having solicited the services of a boy from the inn, took his card to return the visit of Mr. *Kwo*. Without intimation Mr. *Kwo* had set a menial to play the spy in the lower room. Directly *this man* saw Mr. *T'i* going to visit, he hastened to give information to Mr. *Kwo*, who was just waiting for Mr. *T'i* to arrive at the gate. Mr. *Kwo*, ready dressed, came out to receive him, smiling, and with a respectful but cordial ‘Ha! ha!’ he said: “*I*, your humble servant, in waiting upon you yesterday, intended merely to show a slight mark of the sincerity of my respect. You Mr. *T'i*, I fear, have troubled yourself, Sir, to take notice of it.” Then repeatedly he bowed respectfully and invited him to enter in. Mr. *T'i* at first intended only to go to the door and present a card, and then to walk away. But on seeing all at once Mr. *Kwo* straightway coming out to receive him, very urgent and full of cordiality, (then) he did not lay aside his reserve, but merely presented his card, and the two gentlemen kept bowing to each other until they reached the reception room. Mr. *T'i* was then about to perform the salutations, but Mr. *Kwo* stopped him, saying: “This place is inconvenient to invite your commands;” and forthwith he invited *T'i* into the inner hall, where they saluted each other, and sat down in due form. Tea having been served up, Mr. *Kwo* then said: “I have long heard of you, Sir, you have a hero's name, ardently have I looked forward to an interview. When, on a former occasion, you condescended to come to our poor place, I then planned to wait upon you, and in a hurried manner to pay my compliments; but you were absent, and I have felt the annoyance up to the present time. Now that happily you are again come, and have once more condescended to regard us, it is assuredly a significant circumstance; may I presume to engage you in a ten days' entertainment to make even my original plan, and to gratify our feelings of hunger and thirst?” Mr. *T'i*, however, having finished his tea, then arose and said: “In return, Sir,

- k. 10. chē-shí 'kwoi-sin-sz-tsien,' kín-jí li-ké tsiu-yáu hing-liau, pà pí ché  
 k. 27. huān, liú-tai i-jí, kí-d-yé!' Wáng-wái tsiu-tseu. Kwó lán-chú taú:  
 l. 12. "Siáng-fúng pü-yìn, chén líng 'fúng-yü siáu-jín.' Jín shí hing-kí, yé  
 l. 27. yaú kú-liú sán-jí." Tí taú: "Siau-tí shí-shí yaú-hing, pü-shí kú-tsé,  
 m. 14. kí cháng-hiüng siáng-liáng." Shwó-pá, yíu wàng wái tseu. Kwó yí  
 m. 27. sheù chí-chú, taú: "Siau-tí sii pü-ts'aí, yé t'iéñ weí huán-kíu tsé-tí;  
 n. 13. t'aí-hiüng pü-yaú k'án-té shí-fán k'íng-liau jō kò k'án-k'íng, tsiu pü  
 n. 29. kaí lai tsé-kú-liau; kí-máng tsé-kú, pién yaú swán téo pín-chù; siau  
 o. 15. tí k'ú-k'ú siáng-liú, pü-kwó yú shaú tsín pín-chù chí i qr, fí

9. Extract from the *Hau-k'iu chuén* (2), v. native text, page 9.

- a. 1. yíu sò k'íu yé; pü-shí taí-hiüng hó kién k'íu-chí shin yé." Tí k'íng-  
 a. 17. tsé taú: "Mung cháng-hiüng yín-yín yú-ngaí, siau-tí yí pü jin yén  
 b. 2. k'íu; tán chwāng-k'sü; hing-sí kung-ts'üng, shí pü yung huán qr."  
 b. 16. Kwó taú: "Kí-shí, t'aí-hiüng, pü i páng-yíu weí ts'ing, kw'ái-i yaú-  
 c. 1. hing; siau-tí k'íang-liú, yé tsé-kió huodóng-kwei; tán ché-shí ts'ing-  
 c. 15. shin ngó-fú qr lai, yíu líng ngó-fú qr k'íu, t'i-sin shí yíu pü-gan:  
 d. 2. kín yí pü kàn kíu líu, ché k'íu lió-t'ing-ní shí, shaú tung yí-ts'an, qr  
 d. 19. tsí t'ing k'íu-ché tsíu taú, shú-kí jin-ts'ing liang tsín. Nán-taú t'aí-  
 e. 4. hiüng huán pü-k'óng fú-ts'üng!" Tí pán pü-yú líu, yín kién Kwó  
 e. 18. shin-ts'ing héu-máu, k'ían-k'ían kw'án-liú, chí-té-chú-hú taú: "Taú-  
 f. 2. ts'aí tsín-pai tséng-pién haú siáng-jau!" Kwó taú: "Chí-i siáng-fúng,  
 f. 16. tāng wáng pü-ngó; t'aí-hiüng kw'ái-sí, hó-kú tsé tsé t'aú-yén?" Chéng  
 g. 1. shwó pü-liau, ché-kién Shwó-yín horú tsé-liau tsín-lai. K'án-kién  
 g. 15. Tí, máng-shí-kwó-lí, mwán-lién t'üi siaú, taú: "Tsé-jí shé-chí-nú  
 g. 30. kàn Tí sién-säng yuén lai kaú-i, té tó ngó-hiö-säng kú-kién, fúng-kú  
 h. 17. shaú-piau wi shin, pü shí Tí sién-säng hó-kú kién waú k'íu-k'íu tsé-liau.  
 i. 4. Kín hing yíu yuén, yíu té siáng-peí." Tí taú: "Ngó-hiö-säng lai

The *Hiau-king* (6. b. 3) 'the Classic of Filial Piety,' is a collection, in sixteen chapters, of sentences by Confucius and his disciple *Tsang-tze*, upon duty to parents and superiors. The author's name is unknown. A translation by Dr. Bridgman appeared in the *Chinese Repository*, vol. V.

*Wú-fí . . . . .* (6. b. 17—25). Here are two negatives to intensify an assertion. The whole may be construed: 'By nothing else but filial piety he considered that the empire could be governed.' (See Art. 450 of Part I.) *Chi t'iéñ-hú chí i* = 'the idea (or thought, or purpose) for governing the empire,' i. e. 'he considered that the empire could be governed,' *wú-fí híatú*, 'only by filial piety being inculcated.'

*Fú híatú-ché . . . . . yé* (6. d. 10—22) is an elegant passage, which cannot be literally translated; it contains an allusion to the three great powers of the universe, *sán-ts'aí* as the Chinese call heaven, earth, and man. It is intended to convey the idea that filial piety is that duty which contains the germ of all good principles and virtuous conduct, and the fulfilment of which produces harmony in the universe.

*Ché t'iéñ-tw'án* (6. k. 20). This annotation might have referred to an earlier portion, but here begins the subject of filial piety, and the author having but a limited space, he deemed it right to omit the first two sections of notes.

for your generosity and kindness, I ought to receive your commands, but the fact is this,—‘My heart returns like arrow fleet,’—to-day, and at once, I am about to proceed on my journey; as regards the enjoyment of your hospitality I will remain to receive it another day, that will do.” Going towards the outer door he was about to depart, when Mr. Kwo stopped him, saying: “For good friends to meet without drinking, would truly cause the wind and the moon to smile (at men)! Admitting that you are in haste to travel, still you ought to yield, and remain three days.” T’i said: “I am really about to travel, it is not a mere refusal, I beg of you, Sir, to excuse me.” Having spoken, he again turned to the door; but Kwo with one hand took hold of him and said: “I, although I, your humble servant, am without talent, yet you should consider that I am the son of an official family, you, Sir, should not look upon me very lightly, if indeed you do despise me, then you ought not to have come to take notice of me. Having obliged me with your kind regard, then you should look upon me as your host; and I, in thus urging you to remain, only wish in a slight degree to fulfil a host’s friendliness and nothing more.

*Translation of the Extract from the Hau-k’ü chüen (2), v. native text, page 9.*

I have nothing else to ask. I do not know what you can see to oppose so much.” Mr. T’i said: “Being under obligation, Sir, for your extreme kindness, I, for my part, can hardly allow myself to speak of going; but as every thing is packed, and my face is set (homewards) like a running stream in haste, the circumstances will not permit me to delay at all.” Kwo said: “It being so, Sir, that you take not friendly feeling as your disposition, but are in a hurry to depart; if I were to urge your stay, I should be ashamed of myself. But the fact is just this, early in the morning you come fasting, and if I were to allow you to depart without breakfast, my mind would be truly ill at ease. As it is I would not presume to detain you for long, only a very little time, to take a slight meal, and then we may hear of your departure, and it may be said that all those human feelings of ours are mutually satisfied. You cannot, Sir, still be unwilling to remain.” T’i, who as far as he was concerned did not wish to stay, when he saw the deep feeling and generous behaviour (of his host) entreating him to wait, abode where he was, and said, “In a mere visit why should I trouble you so much?” Kwo said: “When good friends meet, then they forget personal feelings; you, Sir, are a shrewd man of learning, why do you make use of this formal expression?” Just as he was speaking and before he had finished, who should they see but Shuii-yün walking up and coming in. On seeing T’i, he rapidly went through the salutations, and with his face all smiling he addressed him and said: “Yesterday my little niece being moved by your coming so far Mr. T’i to honour us with your compliments, deputed me to present a card, and to offer an invitation, as a slight indication of our cordial feelings. We could not understand what reason you had Mr. T’i for objecting and so decidedly refusing. Now happily we have had the good fortune to meet again to-day.” T’i said: “I came in great haste,

- i. 18. *shū tsai-taiù, k'ú fù ts'üng-ts'üng; yū lì yuén-wú ch'ü-tō, kú kíng tó*  
j. 4. *shí-chè ts'ü-sié; tsí kín-jí chī lai, yí pǔ-kwo yuén yí shí-kíng, yé qí*  
j. 22. *müng Kwó-hiüng, tsí chän-chän t'ü-hü; yü-lü, k'üng fü lü; yü k'ú,*  
k. 2. *yíu k'üng fü ts'ing; chíng tsai-tsü fü ch'ü-ch'ü, híng laü-üng yü i kiaü-*  
k. 18. *chü.” Shwüi-yün taú: “Kù-chü haü páng-yü, k'üng kai jü kú; Tí cién-*  
l. 3. *säng yü Kwó shé-ts'ín, nán-taú tsíu pü-jü kü jün! nai pi k'ü-k'ü yü*  
l. 20. *shí-sü jü-tsü, shin fü-i yé!” Kwó siaú taú: “Hwán-shí laü-tü-jün*  
m. 6. *shwö-tü t'üng-kwái!” Tí kién qí jün hú-siäng kw'än-liü, kíng pü kí*  
m. 21. *ts'iên ts'ing, ché jin-tsü haü-i, pién siaú-yí-siaú tsö-hüá, pü fü yén k'ú*  
n. 8. *Pü-tö-shí péi-sháng tsíu lai. Kwó tsíu súng tsö. Tí taú: “Yuén*  
n. 22. *müng lién chaü-kí qí sheü ts'än, weí-hö yíu laü tsü-tsü i k'üng yün fü*  
o. 8. *k'í shí yé!” Kwó siaú taú: “Mán-mán yün k'ú, shaü-pü-tü yü-chö*  
o. 23. *yün-shí.” Sän-jin kü-kö tá-siaú tsíu tsö qí yün.*

#### 10. Extract from the *Hau-k'iu chuén* (3), v. native text, page 10.

- a. 5. *Yuén-lai sän-jin yü kiü-pü-säng, k'ú shí haü-yü; yí-niên sháng*  
a. 20. *sheü, pién tsän-tsän yü wí;—“nì yí-peí, ngò yí-chàn, pién pü fü tüi-tsü.*  
b. 7. *Yín-liaü puán-shàng, Tí chíng-yüü kó chü-sheü chí i, huü-jen tsö-yüü*  
b. 22. *paü Wáng, Píng-pú tü, sän küng-tsü laü-liaü. Sän jün chë-tü t'üng-peí*  
c. 8. *tsí-kién. Kwó tsíu gän-tsö taú: “Wáng-hiüng lai ti shin-miau!”*  
c. 21. *Yín yung sheü chü-chö Tí taú: “Tsü weí Tí-hiüng, haü-kí eü yé!*  
d. 6. *Pü-k'ö pü-hwiü!” Wáng taú: “Mö-fü tsíu-shí tå-jí Tá-gän-heü yàng-*  
d. 22. *hiän-lång tü Tí T'üng-säng mó?” Shwüi-yün mäng tå-taú: “Chíng-*  
e. 5. *shí! ching-shí!” Wáng yün chüng-fü kü sheü-tsü künng-taú: “Kiü-*  
e. 18. *yàng! kiü-yàng! Shí-kíng! shí-kíng!” Yín mwän Chín yí-kü-shang,*  
f. 1. *súng-yü Tí taú: “Tsüe Kwó-hiüng chü tsü, liaü-piaü siaü-tü yàng-*  
f. 15. *mü chü sz.” Tí tsü-liaü yé chín yí-shang huüi-kíng taú: “Siaü-tü*  
f. 30. *tsü haü, hö-tsü taü taü-hiüng, jü kín, jü jü.” Fang-tü wan-pìn chü*  
g. 16. *ching, pü-tsü kiaü-tsán. Yí-lién tsíu-shí sän-kü-shang; Tí chíng*  
g. 30. *yaü kaü chü, huü tsü-yü yü paü Lí, Hán-lín tü qí künng-tsü lai-liaü.*

The maxim on page 7 is the 5th of the sixteen original maxims.

The pages 8—12 of the Chrestomathy contain a passage from the *Hau-k'iu chuén*, a notice of which will be found on page 17 of Part II. In this work, a perusal of the whole of which we would recommend to the student of Chinese, we see, as Sir John Davis aptly says, “portrayed by a native hand this most singular people in almost every variety and condition of human life.

“Quicquid agunt homines—votum, timor, ira, voluptas,  
Gaudia, discursus—nostrí est farrago libelli.”

See the Preface to his admirable translation, “The Fortunate Union.”

The student will observe that the absolute clause, which may be translated by a clause beginning with *having* or *being*, is of very frequent occurrence in Chinese composition. The first thing to do is to unite the characters and syllables which form phrases or grammatical words,—nouns, verbs, or attributive expressions. Such are *swän-kí* (8. a. 6, 7), which, though verbs generally, are here united to form a noun,—‘plans.’ Then *tüng-liaü* is a verb, ‘being fixed;’ *tsü-jí* (a. 11, 12) is a phrase, ‘the next day,’ just as in English, ‘he came next day’ for ‘he came on the next day,’ the word *on* being omitted in Chinese, as in

and I am going again without delay;—with respect to greetings, for my own part, I have no politeness, therefore respectfully relying upon you Sir, the messenger, I must decline with thanks; for my coming to-day was only to acknowledge a visit and to render my obligations to Mr. *Kwo*, who most assiduously invited me to stay. Should I wish to stay, I fear it would be improper; should I wish to go, I also fear lest it might not be kind: just at this troublesome juncture of my embarrassment, fortunately you, respected Sir, are come to direct me.” *Shuii-yün* said: “Good friends of the olden time were inclined to conceal such reasons; you Mr. *Ti* and my relation Mr. *Kwo* are forsooth as good as the ancients!—but to confine yourselves strictly to the world’s customs in this manner, would certainly not be right.” *Kwo* laughed and said: “Of a surety my old friend speaks with an acute shrewdness.” *Ti* seeing that they both were alike wishing to detain him as a guest, now forgot his earlier dispositions, and feeling well disposed in mind, (then) he smiled, sat down, and spoke no more of going. Soon after this, wine was served up; Mr. *Kwo* then showed him a seat. But Mr. *Ti* said: “I am much obliged indeed for your consideration of my morning fast, and for giving me refreshment, *but* why do you also trouble yourself to bestow wine *on me*; I suspect this is not a time to drink.” *Kwo*, laughing, said: “Go on drinking a little, and presently we shall find it is drinking time.” All three laughed outright, and sat down to their cups.

*Translation of the Extract from the Hau-kü chüen (3), v. native text, page 10.*

Now the three happened to be good friends with the wine, and directly they raised their hands to *drink*, (then) they felt an increasing relish for it; and when they had once *pledged* each other, (then) they did not again decline drinking. After drinking three horns, and just as Mr. *Ti* thought of stopping, all at once the attendants announced that the third son of *Wang*, of the Board of War, had arrived. The three gentlemen had merely put down their glasses to receive him, when *Kwo* proceeded to seat him comfortably, saying: “Mr. *Wang* it is a good thing that you are come.” Then with his hand he pointed to *Ti*, saying: “This gentleman, Mr. *Ti*, is a hero and a scholar, you ought to make his acquaintance.” *Wang* replied: “Surely it is no other than that *Ti t’ing-sang*, who forcibly entered the Pleasure palace of *Tá-gān-heú*?” *Shuii-yün*, hastily replying, said: “Quite so! quite so!” *Wang* then renewing his salutations with respect said: “I have looked forward to this pleasure! I was ignorant of the honour!” Then, filling a large wine-cup, he presented it to *Ti*, saying: “I borrow Mr. *Kwo*’s wine to show in a small degree my private feelings of respect.” *Ti* received it, and having poured out a cup in return, politely said: “I am a common person, what have I worthy of mention; *but* your qualities, Sir, may be compared to gold and jewels.” Then after reciprocal praises on degree of scholarship and rank had been passed between them, and three cups had been drunk in succession, just as *Ti* was about to say he must stop, on a sudden the attendants again made an announcement that the second son of

- h. 17. Sá-jin chéng yaú k'í shin siāng-yíng; nà Lì kung-tez i-toéu taú si-  
i. 3. ts'iēn chì-chú taú: "Siāng-shù hiüng-ti, pü siaú túng-shín, siaù-ti  
i. 17. king ts'iú tsö pái!" Kwó taú: "Sháng yiu yüen-k'í teái-tez." Ti t'ing  
j. 1. shuo, yiú ti lì ei yaú tsö li. Nà Lì tsie pü tsö yé, sién k'án-chö Ti  
j. 19. wón taú: "Hau yíng ts'iún jün-wü!" Tsie tsing-kiaú chàng-hiüng-ti  
k. 2. sing tai-hau? Ti taú: "Siaù-ti naí tâ-ming, Ti Ch'üng-yü." Lì taú  
k. 17. ché-tàng shwo shí, Ti Tü-hien ti chàng kiün-tez; lién-lién tsö-yé taú:  
l. 3. "Kiù-wón tâ-ming, kín-jí yiu yüen-hing hwiü!" Kwó-tsiú yaú jí-tsö.  
l. 18. Ti tsé-shí ts'iù-i-paoán-hän, yiú siāng yaú-hing; yín ts'í shuo-taú:  
m. 4. "Lì hiüng ts'aí laí, siaù-ti pán-pü-kai ts'iú yaú k'í, ché yín laí ti tsou,  
m. 21. t'au yìn kwó tö, hoáng hing si kung-tsüng, pü nang kiü-chú; ché-ti  
n. 6. yaú sién pí-liáu." Lì yín tsö-er taú: "Ti-hiüng yé t'aí-k'í jin! kí-  
n. 22. yaú-hing, hò pü tsou k'í? Wei-hò siaù-ti käng taú, ts'iú yí-k'í yé pü  
o. 9. nang liú? ché-shí ming k'í siaù-ti! Pü tsü yù yìn-liáu!" Shuoü-yän  
o. 24. taú: "Ti sién-säng k'í, shí yaú k'í-kiù-liáu!"

11. Extract from the *Hau-k'iu chüen* (4), v. native text, page 11.

- a. 5. Ti wü-nai ché-ti yiú fü tsö-hiá, yù Lì tüi yìn-liáu sän-kü-shäng.  
 a. 22. Yin-ts'aí-wän, hwiü tsö-yü yiú paü-taú Ch'ang käng-k'í ti tâ kung-tez  
 b. 8. lai-liáu. Ch'ung-jin huän wé kí tâ-yíng, ché-kien na Ch'ang kung-tez  
 b. 23. wai-tai-chö yí-teng fäng-kin yé sié-chö liang-ché sî-yèn, tsou-paü-chö  
 c. 10. yí-kó mä-lién, tsou k'í-ti ts'iü hiün-hiün, yí-lü kiaú ts'iäng-tsün-laí taú:  
 c. 27. "Nà yí-weí shí Ti hiüng, kí yaú taú ngò li ch'ing-hien laí, tsö hau-kí,  
 d. 14. ts'äng pü-hwiü ngò yí-hwiü?" Ti chéng li-k'í shin laí tâ-chéng yù t'a  
 d. 30. shí li, kién t'a yén-yü pü-sün, pién li-chú tâ-yíng taú: "Siaù-ti pién-  
 e. 17. shí Ti t'ing-säng, pü-ché chàng-hiüng yaú hwiü siaù-ti, yiu hò tsé-  
 f. 2. kiaú?" Ch'ang yé pü-weí li, ch'ing-chö yén k'än Ti, k'än-liáu yiú-k'än,  
 f. 17. hwiü tâ-siaú shwo-taú: "Ngò ché-taú Ti-hiüng shí tsö-kó t'el pü-kó  
 g. 3. tân ti hau Hán-tez!—K'íö yüen-lai ts'ing-ts'ing mei-mü, pü-pé mién-  
 g. 18. k'üng!—wü-i yü nü-tsé!—siäng-shí Tsün-heu! heu tsö-liáu së yü, tsie  
 h. 4. män-küng; tsie sién kiaú-yí-kiaú tsüü-küng, k'än shí jü-hò?" Ch'ung-  
 h. 18. jin t'ing-liáu, k'ü tsán-meí taú: "Ch'ang-hiüng miaú-lén tâ-ti yíng-  
 i. 2. hiüng püen-si!" Tsie ts'ing yí-shäng yí-yün qr kän tsé kän-liáu, sii  
 i. 17. kù k'üng-shäng yaú chaú-kän. Ti kién t'a kän-ti shwoäng-kwái, wü-  
 j. 1. naí-hò yé ché-ti mién-k'üng k'í-kän-liáu. Ch'ang-taú: "Ts'aí siáng  
 j. 15. kó páng-yü yí-mién!" Yiu kian tsö-yü chín-k'í liang-shäng. Ti

English. Observe that words expressing 'then' as a mark of sequence are often used in Chinese, where in English we should omit them: e. g. ts'ü (8. a. 16), tsou (8. c. 14), fäng-tsü (8. h. 1, 2), and often. Several expressions occur in this extract, which are set phrases for particular occasions, and partake of the nature of proverbs or common sayings, and, as such, cannot be explained by the ordinary rules of grammar: e. g.—

*kwei-sin sz-tsien* (8. k. 12) 'returning heart as arrow (fleet).'

*fung-yü siaú-jün* (8. l. 18) 'the winds and moon would smile at man.'

*hing-si kung-ts'üng* (9. b. 7) 'my face is set like running stream to go.'

*Li*, Fellow of the Imperial Acadamy, had come. Just as the four gentlemen were rising to receive him, this Mr. *Li* had walked into the festive scene, and stopping, said: “Old friends like us will not take up time in moving, I am already seated.” *Kwo* said: “But there is a guest here from a distance!” When *Ti* heard this said, he left the table, and sought to make the salutations. The aforesaid Mr. *Li* did not make any bow, but he first looked at *Ti* and said: “A fine superior sort of man! Be so good, Sir, to tell me your surname and name (eminent designation).” *Ti* replied: “My proper name is *Ti Chüng-yü*.” *Li* said as follows: “It is *Ti*, the Censor’s eldest son.” Repeatedly bowing, he went on to say: “I have long ago heard of your great name, to-day by some good providence we have happily met.” *Kwo* then invited him to be seated. *Ti* at this time being half-overcome with wine, and besides that thinking of taking his departure, (then) declined with these words: “Since Mr. *Li* is just come, I properly ought not to go, but I came early, and I feel ashamed of having drunk so much, and much more for this reason that I am in great haste to travel, and cannot remain long, indeed I wished before to go.” *Li* then changed countenance and said: “Mr. *Ti* is very insulting, if he wished to go, why did he not go sooner? Why just when I came, then all on a sudden he could not stay? this is clearly an insult to me; I am not good enough to drink with!” *Shuii-yün* said: “Mr. *Ti* wished to leave a good while ago.”

*Translation of the Extract from the Hau-kü chuén* (4), v. native text, page 11.

*Ti* had no other alternative but to sit down again, and with *Li* to drink three large cups. When they had finished drinking, suddenly the attendants announced that the eldest son of *Chang*, a person of distinction, had arrived. Before any one had time to reply, they see Mr. *Chang*, with his dress all awry, with his eyes askant, and with a rakish air, having made himself drunk betimes, come rolling in, crying: “Which is Mr. *Ti*, who is come to our ancient city and place to play the hero? how is it he did not favour me with a visit?” *Ti* was just then standing up, preparing to salute him, but when he saw that his expressions were uncivil, he drew himself up and replied: “Your humble servant’s name is *Ti t’ing-sang*, I was ignorant that you, Sir, wished to meet me; pray what are your commands?” *Chang* still made no bow, but, looking straight at *Ti*, he stared and stared again; then, bursting into a loud laugh, he said: “Why I expected to find Mr. *Ti* a seven-headed and eight-hearted Chinaman, and behold he has fine blue eyes and a pale countenance, just like a girl. I believe he is a mere effeminate, and bye and bye we will say more about it, but first let us try his capacity for wine and see what it is.” They all heard and praised the plan highly, saying: “Mr. *Chang* speaks well, with the real spirit of a great hero!” Then they proposed a bumper to be drained, and when it was drained they raised the empty cup to show that it was dry. *Ti*, seeing that they drained theirs without being the worse for it, had no alternative but, perforce, to drink off his own. *Chang* said: “Come now, that’s friendly!” and called the attendants to refill the cups. But *Ti*

- j. 29. *taú*: "Siaù-tí tsò-kìù tì yíu p'ei Wáng-hiüng sän-shäng, Lì-hiüng  
k. 13. sän-shäng, fāng ts'aí yíu k'ú p'ei chàng-hiüng yí-shäng. Tsien-liang  
k. 26. yìu hién." Chäng-taú: "Kí Wáng, Lì, ár-hiüng k'ü lién sän-shäng,  
l. 9. hò tū siaù-tí yaú yí shäng ár chì?—shí k'í siaù-tí liaù! tóung-pü  
l. 25. sheú jín chí k'í!" Chäng pién mwän-lién t'än-nú taú: "Kiàng-  
m. 7. mèng tüi-yín ngò k'í-liaù, nì jú-hò pü-k'í mō-fí nì i kiàng k'í ngò  
m. 25. mó?" Tí yí-shí tsüi-tí shän tū yuèn-liaù, kaú-chö i-tséz, ché yaú-t'óu  
n. 12. taú: "K'í-tí-pién, k'í; k'í-pü-tí-pién, pü-k'í; yíu shín-mó k'iáng?"  
n. 27. Chäng-taú: "Ché pei-tsíù, nì kàn pü k'í mó?" Tí taú: "Pü-k'í!"  
o. 11. Chäng tó-nú taú: "Nì tsäng kàn taú ngò Shän-tüng lüi chuäng-  
o. 24. k'iáng. Nì pü-k'í ngò chí-pei-tsíù ngò pién yaú nì k'í liaù k'í!"

12. Extract from the *Haú-k'iü chuén* (5), v. native text, page 12.

- a. 9. *Yin ná-k'í ná pei tsíù lai chaú chö Tí kiä-t'óu kiä-lién, ché yí-kiau.*  
a. 26. *Tí, sii-jén tsüi-liaù, sín-sháng kiö-wän mèng-pü. Yí-kí kí-tí hò-sing*  
b. 13. *hoán-píng; yín tsüang-tsíù tū kí-sing-liaù; wång-t'íau kí-shín lai,*  
b. 27. *tsüang Chäng yí pü chaú chü jaù liaù kiäng jaù taú: "Tsäng kàn taú*  
c. 11. *hù-i'óu sháng lai, sing sz!" Chäng lá kiau taú: "Nì kàn tå ngò mó?"*  
c. 26. *Tí pién yí-chàng taú: "Tå nì pién tsäng-mó?" Kwó ts'aí hoá-taú:*  
d. 10. *"Haú-i liú yìn, nai kàn i-tsíù sá yé! kw'ái kwän män pü-yaú tséu-*  
d. 26. *liaù! tsíè tå t'á kó tsüi-sing!" Tsau liang siäng tséu-ch'ü tó-i-pá-kó*  
e. 11. *tá-hán. Tí siaú-yí-siaú taú: "Yí-kíán fung keù! tsäng-kàn lai k'í*  
e. 26. *jín!" Yin yí-sheù chü-chü Chäng pü-fång, yí-sheù tsüang tåi-tséz yí-*  
f. 11. *hién ná sié hiaú-chán wän-chän, tå-fan yí-tsí. Shuüü-yún käng tséu-taú*  
f. 27. *shän-pién, p'í Tí ché yí-t'üi taú: "K'án Shuüü siaù-tsíé fän-shäng,*  
g. 11. *jaù nì; tå tsau t'üi-tí-k'ú, yíu cháng yuèn-kín tí-taú tí shäng; pü*  
g. 28. *pü-k'í-lai. Tí tsüang Chäng t'í tsüang k'í-lai ché yí-sheù saú-tí chüng-*  
h. 15. *jín tung-taú-sí-waí. Chäng yuèn-shí kó si-kí, nüí hoá tsíù hiüng hüí*  
i. 1. *tí mwän-k'íu kiau-taú: "Tá-kiä pü-yaú tung-sheù! yíu hoá haú-*  
i. 15. *kiäng!" Tí taú: "Mü shín hoá kiäng; ché haú-haú sünng ngò ch'ü*  
i. 28. *k'íu, pién wän sz tsüren hiü. Jö yaú kiuén-liaù, kiau nì jín-jín tü sz."*  
j. 14. *Chäng lién-lién yíng-ching taú: "Ngò sünng nì! Ngò sünng nì!" Fång*  
j. 27. *Tí tsüang Chäng fång-píng, chán wän-liaù yí-sheù t'í-chö tséz-pü-liaù*  
k. 12. *ch'ü-lai, chung-jín yén tsäng-tsäng k'án, chö-k'í tí-pë-t'ing, yíu pü kàn*  
k. 28. *shäng-tsíén, ché-haú tsai-p'ång shuoö-ngång-hoá, taú: "Kàn tsäng*

*Kíü-pü-säng* (10. a. 10) is a cake used in the fermentation of wine. *Pü-säng* refers probably to the sprouting of the grain from which the liquor is made; and this whole expression seems to be used here, by metonymy, for the wine itself, just as *John Barleycorn* is employed in our own language for ale or beer.

*Nì yí-peí, ngò yí-chän* (10. a. 26) is a graphic form of expression, perhaps the proper form for inviting another to take wine, in pledging one another. *Pwän-shäng* (10. b. 9), lit. 'half the forenoon,' consequently 'three hours.' Observe that *ching*, when used for 'just as,' takes the second place when the subject of the sentence is mentioned (cf. 10. b. 12). The polite expression in 10. e. 17—24. is hard to translate into English, but the version we have given conveys very nearly the signification intended in the original.

exclaimed: “Your humble servant has been sitting a long time, and has just now taken three cups with Mr. *Wang*, three cups with Mr. *Li*, and now one cup with you, Sir; my shallow capacity has a limit.” *Chang* replied: “Having taken three cups with each of our brethren, *Wang* and *Li*, why with me, only one cup and then stop? This is to insult me! I have never yet been insulted by any body!” He then swelled with suppressed rage, and said: “Apologise by drinking in reply to me! Why don’t you drink? Surely you intend to insult me excessively, don’t you?” *T’i* now being nearly overcome with what he had drunk, leaned back in his chair and, shaking his head, exclaimed: “When it is convenient to drink, then I drink; when it is not convenient to drink, I won’t drink; where is the excessive insult?” *Chang* said: “This cup of wine will you dare not to drink it?” *T’i* said: “I won’t drink it!” *Chang*, in a great rage, cried: “Why do you dare to come to our *Shan-tung* to show these airs; if you will not drink this cup of wine of mine, I will make you drink it.”

*Translation of the Extract from the *Hai-k’ü chuēn* (5), v. native text, page 12.*

He then took up the cup of wine and dashed it completely over the head and face of *T’i*, who, although in a state of intoxication, yet had his wits about him. Suddenly his ardent temper was roused, and all confusion of mind was dissipated; and, as far as the wine went, he was sobered. He jumped up in an instant and, having seized *Chang* with a firm grasp, he swung him round twice, saying: “How dare you venture to come, seeking death, with a tiger?” *Chang*, with a loud voice, cried: “Do you dare to strike me?” *T’i*, then giving him a slap, replied: “If I strike you, what then?” *Kwo* then put in a word: “A fine idea to stay drinking, and then, relying on the wine, to make a disturbance!—quickly shut the door and let no one go out! Then beat him until he is sober!” At once from two adjacent rooms came forth seven or eight strong fellows. But *T’i*, with a smile, said: “You pack of mad dogs, how dare you come to insult a man!” Then with one hand he gripped tightly hold of *Chang* and with the other he lifted the whole table of refreshments and scattered them on the ground. *Shǖ-yün* just then having approached him, was pushed by *T’i* with the words: “Having a regard for your niece I spare you a little.” as he hurled him several feet away, where he fell sprawling on the ground unable to rise. *T’i* then took *Chang*, and with one hand sweeping him round, he scattered them all in every direction. Now *Chang*, who was a man of vicious habits and was enervated with wine and debauchery, cried out with all his might: “Every one be still!—we will hold a parley!” *T’i* replied: “There is no need of that; only show me out, and then a host of troubles will be avoided; but if you should force me to remain, I will be the death of every one of you!” *Chang* then repeatedly answered: “I’ll show you out!—I’ll show you out!” Then *T’i* took *Chang* and set him up, and having placed him firmly upon his legs, with one hand he held him and marched out, while the rest fiercely looked on and angrily stood forward, but not daring to advance, they merely uttered aside their boasts, saying: “How dare he thus

- l. 10. *jū-tez hū wei, tsie jaū tā kú, shaù-pü-tí yaú kién kó kaú hiá!*" *Tí*  
 l. 27. *chē tsō-pü-t'ing-kién, t'i-chō Chāng chī t'ung tséu-ch'ú tā-mén chī wai,*  
 m. 13. *fāng tsīāng-sheù fáng k'āi taú:* "Fān Chāng-hiüng ch'üen yú chū  
 m. 25. *hiüng; ngò, Tí Chüng-yü, jō yù tsān tī tsai sheù, tsien-kiün wán-má*  
 n. 10. *chüng, yè pü-k'ò ch'ú-jin, hō huāng sān-wù kó tsüi-er chī t'ú, shí sú*  
 n. 27. *kó Hán chī-wáng-yaú liú màng hù chī pín! Hō k'í yú yé!*" *Tsīāng-*  
 o. 12. *sheù yí-kù taú: "Tséng-liáu!" King tā-tā pú-huüi hiá-chú lai.*

13. Extract from the *Shwui-hù chuén* (1), v. native text, page 13.

- a. 1. *Shwui-hù chuén. Huá-shuo kù Súng Chē-tsüng Huáng-tí tsai-*  
 a. 14. *K'í-shí Súng Jin-tsüng T'ien-tsé i yuèn, Tüng-king, K'āi-füng*  
 a. 28. *fù Pién-liāng, siuén-wù-kiün pién yù yí-kó fú-lāng p'ó-ló-hú tez-tí,*  
 b. 15. *sing, Kaú; p'á-lāng, tí-ér; tsé-siaù pü-ch'ing kiá-ní; ché haú tsé-*  
 b. 30. *ts'íang shí-p'ang, tsüi-shí t'i-té-haú kió-k'í-k'íu. King-sé jin k'íu-chépn*  
 c. 16. *pü-kiau Kaú-ár, kió tū kiau t'ā tsó, Kaú-k'íu. Heú-lai fú-tsí pién*  
 d. 2. *tsiāng k'í-k'íu ná-tez k'ú-liau maú p'ang t'ién tsé-lí jin pién-kai-tsó*  
 d. 18. *sing, Kaú; míng, K'íu. Ché jin ch'üi, t'án, kó, wú, tsé-té-iang, shí-*  
 e. 1. *p'ang, siāng-p'ó, wán-shuo; yí hú-lucán hió shí-shú tsé-fú; jō lén jin-*  
 e. 17. *i-lí-chí-sín-héng-chüng-liāng, kió-shí pü huüi; ché tsai Tüng-king,*  
 f. 2. *ch'ing-lí ch'ing-wai p'ang-hién. Yín p'ang-liáu yí-kó säng, Ti-wáng*  
 f. 16. *yuén-wai q'r-tez, shí-tsé-ién. Meí-jí sán-wà liàng-shé, füng-huá-sü-*  
 g. 1. *yü; p'í t'ā fú-tsín K'ái-füng fú-lí kaú-liau yí-chí wán-chuáng fú-yún*  
 g. 18. *pá Kaú-k'íu tsáan-liau q'r-shí kiuén cháng shí p'ei ciú-kiau fú-fáng*  
 h. 3. *Tüng-king, ch'ing-lí jin-mín pü hú-yüng t'ā tsai kiá sú-shí. Kaú-k'íu*  
 h. 19. *wú-t'áu nai-hó, ché-té lai Huaí-sí Lin-huai cheú t'íu-pán yí-kó k'íi*  
 i. 6. *tú-fáng tí hién Hán Liú Tá-lang, míng-huaí Liú Shí-kuén. Tá*  
 i. 20. *p'ing-säng chuén haú sí k'ě yàng hién-jín chaú ná sé-fang yú ká laú*  
 j. 6. *Hán-tez. Kaú-k'íu t'íu tó-té Liú Tá-lang kiá yí-chú sán-niên.*

*Liaú-piáu* (10. f. 10) and *yàng-má* (10. f. 14), 'a slight mark of respect,' seem to be the formal expressions for these notions. They are united in one expression in 8. d. 21—26, and are in both places thrown into the position of an attribute; and, though the form of the sentence cannot be preserved, the force of it will be easily seen in each case.

*Hau ying tsíán jin-wú!* (10. j. 21) is a combination of irony and contempt. *Chō* in the description of Mr. *Chāng* (11. b. 25; c. 2; and c. 9) is the proper auxiliary verb (cf. Art. 197 of Part I) to form the past tense or past participle; it is, however, frequently used where, in some languages, no past tense would be employed, but only the 'historical' present. The above passages may be translated by *having*, or *being so and so*, as in an absolute clause.

*Shwui-hù chuén* (13. a. 1—3). The student may refer to page 17 of the Introduction to the Chrestomathy for a few notes on this work. The title of it does not clearly indicate the nature of its contents, which are of a very varied character; but it conveys an allusion to a story in the *Shi-king*, where a certain ancient prince is said to have escaped with some of his loyal followers from a horde of Tartars. The events narrated in this novel are so far similar to his adventures in, that they treat of the troubles which arose out of the wars which happened in China at the end of the *Sung* dynasty (A. D. 1281). (Cf. *Bazin, Le Siècle des Youén*, p. 111.) The style of this work is peculiar, and cannot be deemed a good specimen for imitation. The construction of the sentences however, and the use of appropriate par-

to act violently! but let him go, we shall soon see his loftiness brought down!” *T’i* only made as though he heard them not, but keeping fast hold of *Chang* he walked with him out at the front door; then, having loosed his grasp of him, he said: “I will trouble you, Mr. *Chang*, to return and tell your friends, that, with an inch of steel in my hand, I, *T’i Chung-yü*, even though amidst troops of cavalry, would not permit any one to stop my exit,—how much less likely is it that three or four drunken and profligate rascals, with the help of a dozen fellows, should beard the tiger in his fury! What a piece of folly!” So saying, he raised his hands, ceremoniously bowed, and then strode homewards.

*Translation of the Extract from the Shwüi-hù chüén (1), v. native text, page 13.*

History of the River’s banks, or Stories of Banditti.

It said that in the time of the Emperor *Ch’ê-tsung* of the ancient Sung dynasty, at a period remote from the days of his celestial majesty *Jin-tsung*, there lived in the eastern capital, *Kai-fung fu* in the *Pien-liang* garrison, a dissipated youth belonging to a decayed family, of the name of *Kau*. He was the second son, and consequently he had not for himself any of the family fortune, but he was clever in the use of the spear and the cudgel, and very expert at kicking the foot-ball. The men of the metropolis did not call him *Kau-ur* (*his proper name*), but, with freedom of speech, they all called him *Kau-k’iu* ('foot-ball'), hence we see the cause of this character *k’iu* ('ball') being attached to this man’s name; so that it was changed thus: surname *Kau*, name *K’iu*. This man could play on wind instruments and stringed instruments; he could sing and dance, fence and cudgel, and was fond of trifling amusements; he had \* also studied in a desultory manner the *Shi-king*, the *Shu-king*, and both prose and poetry; but as for deeds of kindness, justice, propriety, prudence, and fidelity, he knew just nothing *about them*. He merely spent his time within and without the city, aiding idlers in their pursuits; and he formed a connection in this way with the son of an officer of superior rank, named *Wang*, and helped him to spend his money. Every day brought with it a round of dissipation. But *Wang*’s father wrote an accusation against him to the chief magistrate of the capital, and *Kau-k’iu* was sentenced to twenty strokes on the back, and, besides that, to go into exile. All the inhabitants of the metropolis were forbidden to receive him into their houses to board or to lodge. *Kau-k’iu* having no other resource, just proceeded to *Hwai-si*; and having come to *Lin-hwai cheu*, he repaired at once to a certain vagabond Chinaman, *Liu Ta-lang*, who had opened a gambling-house, and went by the name of *Liu Shi-kiuen*. He took pleasure in receiving and feeding all idle loungers; and had also invited, from all sides, the Chinamen engaged in the dykes and drains. *Kau-k’iu* found a home in *Liu Ta-lang*’s family, where he remained three years.

---

\* Cf. Prémare’s *Notitia Linguæ Sinicæ*, p. 140.

- j. 21. *Heú-lai Chē-tsüng T'iēn-tsè, yīn paí Nān-kiaū kān-tē fūng t'iāo*  
 k. 5. *yù shān fāng kwān yīn tā shé t'iēn-hiá; nà Kau-kiù tsai Lin-huāi*  
 k. 20. *Cheū, yīn tē-liaù shé-yiú tsüi-fān, sè-liáng yaú hwüi Tung-king. Ché*  
 l. 5. *Liu Shí-kuén kiō hō Tung-king ch'ing-lì Kin-liáng k'iau-hiá k'ai-*  
 l. 20. *yō-pú-ti, Tung Tsiāng-sz shí tsin-si sié-liaù yī-fūng-shū-chá sheú-shí*  
 m. 7. *sié jin-sz pō-an-ch'én tsí fá Kau-kiù huiü Tung-king t'eu-pán Tung*  
 m. 22. *Tsiāng-sz kiā kwó-hwó. Tung-shí Kau-kiù ts'z-liaù Liu Tá-lang pēi*  
 n. 7. *sháng paú lì, li-liaù Lin-huāi cheū i-lí hwüi-taú Tung-king king-lā*  
 n. 23. *Kin-liáng k'iau-hiá Tung-sāng yō-kiā, hiá-liaù ché-fūng-shū. Tung*  
 o. 7. *Tsiāng-sz yī-kién Kau-kiù k'án-liaù Liu Shí-kuén lai-shū, tsz-t'ü-lí*  
 o. 23. *sín-sz taú: "Ché Kau-kiù ngò kiā jù-hō gān-chō-té t'ā?"*

14. Extract from the *Shwüi-hù chuén* (2), v. native text, page 14.

- a. 7. *Jō-shí kó chí-ch'ing laù-shí tí jin, k'ò-i yúng t'ā tsai kiā ch'ü-jí, yé*  
 a. 25. *kiau hai-qr-mqn hiō sié haù; t'ā kiō-shí kó pāng-hién tí p'ō-ló-hú, mū*  
 b. 13. *sín-hing tí jin; yī-tsie tāng-ts'ü yù kwó-fān-lai, pī-twán-péi tí jin,*  
 b. 30. *kiú-sing pī-pū-k'óng kaí. Jō liú chú tsai kiā-chüng, taú-yé-té hai-qr-*  
 c. 17. *mān pū-hiō haù-liaù, tai pū-sheū liú t'ā yú pī-pū-kwó Liu Tá-lang*  
 d. 4. *mién-p'i." Tāng-shí ché-té k'iuén tsíe hwān-t'iēn-hi-tí siāng-liú tsai kiā*  
 d. 20. *sü-hí; mei-jí tsíu-shí, kwān tai chú-liaù shí sú jí, T'ung Tsiāng-sz sz-*  
 e. 7. *liáng-ch'ü yī-kó-lú sú-tsiāng ch'ü yī-t'aú i-fú, sié-liaù yī-fūng shū-*  
 e. 24. *kién, tui Kau-kiù shwō-taú: "Siau-jin kiā-hiá, 'yīng-hō chā kwāng,*  
 f. 8. *chaú jin pū liāng, k'ung heú wú-liaù tsú-hiá ngò chuén tsien tsú-hiá*  
 f. 23. *yù Siau-sū Hiō-sz, chú; kiù-heú yé tē-kh ch'ü-shín. Tsú-hiá i-núi*  
 g. 10. *jù-hō?" Kau-kiù tā-hí, sié-liaù Tung Tsiāng-sz. Tung Tsiāng-sz*  
 g. 24. *shí kó-jin tsiāng-chō shū-kién yìn-líng Kau-kiù king-taú Hiō-sz fú-*  
 h. 10. *núi. Mān-lí chuén paú Siau-sū Hiō-sz. Ch'ü-lai kién-liaù Kau-kiù*  
 h. 25. *k'án-liaù shū, chī-taú Kau-kiù yuēn-lai shí pāng-hién feú-lang tí jin,*  
 i. 11. *sín-hiá siāng-taú: "Ngò ché-lí jù-hō gān chō-té t'ā?—pū-jú tsó kó jin-*  
 i. 29. *ts'ing,—tsien t'ā kú fú-má Wāng Tsín-liú fú-lí, tsó kó-tsín sūl-jin;*  
 j. 15. *tú hwān t'ā tsó Siau-wāng Tū T'ái-wéi t'ā pién hì-hwān ché-yáng-fí*  
 k. 1. *jin." Tāng-shí huiü-liaù Tung Tsiāng-sz shū-chá liú Kau-kiù tsai*

ticles, as marks of the sequence of clauses, are good and worthy of the student's observation: (cf. p. 14. a. and b.) He should also notice the frequent union of two syllables, of like signification, to make one word, even among the particles: (cf. 13. c. 27; 14. b. 17; 14. l. 17; and often.)

*Pién-liáng* (13. a. 29) was the ancient name of *Kai-fung-fú*.

*Jin-i-lí-chi-sín* (13. e. 16—20), 'kindness, justice, propriety, prudence, and fidelity,' are the cardinal virtues among the Chinese.

*Yuēn-wai* (13. f. 16) is the title of an officer of the fifth rank.

The advanced student will observe that many phrases in the *Shwüi-hù* differ from those in use at present: (cf. *shí-tsien* 13. f. 20.) The use of *péi* or *pī* (13. g. 2) to make a passive form of the verb is not unfrequent: (cf. 14. b. 25.)

The expression *sān-wà liāng-shé* (13. f. 24) cannot be literally translated so as to convey the sense, which is a sort of euphemism for a dissolute way of life. The following phrase *fūng hwéi-sūh-yūh* (13. f. 28) has also a similar signification, for the words 'wind, flowers,

After a time his celestial majesty, *Ch'è-tsung*, when he worshipped in *Nan-kian*, being moved with gratitude for the propitious winds and the genial rain, then extended his favour, and sent a general pardon throughout the empire. Our *Kau-k'iu*, in *Lin-huai cheu*, took advantage of the amnesty, and contemplated returning to the capital. Now this *Liu Shi-kiuen* had, in the metropolitan city of *Tung-king*, at the foot of the *Kin-liang* ('Golden-beam') bridge, keeping an apothecary's shop, a relative named *Tung Tsiang-sz*. So, having written a letter of introduction, he collected a few things, with some money for the journey, and presented them to *Kau-k'iu*, bidding him on his return to *Tung-king* to seek a home in the family of *Tung Tsiang-sz*. Then *Kau-k'iu*, having taken leave of *Liu Ta-lang* and shoudered his bundle, departed from *Lin-huai cheu*, and by easy stages returned to *Tung-king*. He drew near to the foot of the *Kin-liang* bridge, and when he had arrived at the apothecary's shop belonging to *Tung*, he presented his letter of introduction to *Tung Tsiang-sz*. Directly *Tung* saw *Kau-k'iu* and had glanced over *Liu Shi-kiuen*'s letter, he thought within himself, saying: "How can I receive this *Kau-k'iu* into my family?"

*Translation of the Extract from the Shuiü-hù chüen* (2), v. native text, page 14.

If indeed he were an honest man and sincere in purpose, he might be useful in going in and out of the house, and also in teaching the children some good things; but the fact is, he has been an associate of idlers, he is of a bankrupt house, and a man of no principle;—and besides, those who have been offenders, and have been cut off from society, certainly will not change their former dispositions. If he remain in my family, he will subvert the good principles of my children, and teach them nothing good; and if I do not treat him civilly and keep him, it will be about equal to brushing the skin off my friend *Liu Ta-lang*'s face." Then he just considered within himself, and, by way of pleasing both parties, he received *Kau-k'iu* into his family to take up his abode, daily gave him wine and food, and treated him well for a fortnight. At last *Tung Tsiang-sz* meditated a way out of this awkward business; he took out a new suit of clothes; and, having written a letter, he addressed himself to *Kau-k'iu*, saying: "My poor family, like the light of the glow-worm's fire, cannot make any body illustrious; and I am afraid that bye and bye it will be injurious to you, Sir. But I will recommend you, Sir, to Dr. *Siau-su*, and after a time you will obtain promotion. What do you think of this, Sir?" *Kau-k'iu* was much pleased, and thanked *Tung Tsiang-sz*. The latter then sent a messenger to take the letter and to direct *Kau-k'iu* to the Doctor's mansion. The porter announced his arrival to Dr. *Siau-su*, who came forth to see him. But when he had read the letter, and knew that *Kau-k'iu* was originally an idle vagabond, he communed with himself, thus: "How shall I manage in treating this man?—but it will be best to appear friendly, and I can recommend him to go to the palace of the Emperor's son-in-law *Wang Tsin-liu*, to be a private attendant on the Governor *Siau-wang*;—he is fond of such men." He then replied to *Tung Tsiang-sz*'s letter, and kept

- k. 15. *fù-lì chū-liàu yǐ-yé.* *Tsé-jí siè-liàu yǐ-füng shū ch'ing, shí kién kān*
- l. 2. *jìn, súng Kaū-k'iù kú nà Siau-wáng Tū T'aí-weí chū.* *Ché T'aí-weí*
- l. 17. *naì-shí, Ché-tsüng Hwâng-tí mí-fù, Shín-tsüng Hwâng-tí tí fù-má.*
- m. 2. *T'ā hì-gai füng-liù jin-wü, ching yáng ché-yáng tí jin; yǐ-kién Siau-*
- m. 18. *sü Hiò-sz chaī-jin ch'í shü, súng ché Kaū-k'iù lai, paí kién-liàu, pién-*
- n. 4. *hì, sùi tsí siè hwiü-shü, sheu-liù Kaū-k'iù tsái fù-nüü tsó kó tsin-süü.*
- n. 21. *Tsé-tséz Kaū-k'iù tsau-tsí tsái Wâng Tū-weí fù-chüng ch'ü-jí jü t'üng*
- o. 7. *kiä-jin yí-pän; Tsé-kü taú jí yuèn jí sü jí ts'in jí kin.* *Hwü yí-jí*
- o. 25. *Siau-wâng, Tū T'aí-weí, king-*

15. Extract from the *Shwoü-hù chuén* (3), v. native text, page 15.

- a. 1. *tán sāng-shìn fän-fü fù-chüng än-p'ái yén-yén chuén tsing siau-kiù*
- a. 16. *Twän-wâng. Ché Twän-wâng naì-shí Shín-tsüng T'ien-tséz tí shí-yí*
- a. 30. *tséz, Ché-tsüng Hwâng-tí yú tí, kién chàng tung kiá, p'ái haü kiù tå-*
- b. 15. *wâng; shí kó tsüng-mëng tsüün-siau jin-wü, feü-lâng tséz-tí män füng-*
- b. 30. *pang-hien chí sz, wü yí-pän pü-hiaü, wü yí-pän pü-hwiü, käng wü yí-*
- c. 17. *pän pü-gai, jü kïn-kïn shü-huoü wü-sö-pü-t'üng; tü-k'iü, tå-tán, piñ-*
- d. 4. *chü t'iaü-sz; ch'iü, tán, kô wü, tséz pü-pü-shwoö. Täng-jí Wâng Tū-weí*
- d. 21. *fù-chüng, hwiä pí yén-yén, shwoüü lü kül-pí tsing Twän-wâng kú-chüng*
- e. 6. *tsó-tíng, T'aí-weí lüü-si siäng-p'ei; tsiu tsín sú-peí, shí-küng liàng*
- e. 21. *t'au, ná Twän-wâng k'í-shìn tsing-sheü, gaiü-laü shü-yüen-lí; shaü-ki*
- f. 6. *màng-kién shü-kiä-shâng yí tüü qü-yâng chü yü nién ch'ing. Chin-chi*
- f. 22. *séz-tséz ki-shí tsó-tí haü si-k'iäü ling-lung. Twän-wâng ná-k'i séz-tséz*
- g. 9. *pü-lö sheü, k'au-liäü yí-hwiü, taü haü. Wâng Tū-weí, kién Twän-*
- g. 23. *wâng sín-gai, pién shwoü-taü: "Tsai yü yí-kó yü-lung pi-kiä, yé-shé*
- h. 9. *ché-kó tsüäng-jin yí-sheü tsó-tí, kiö pü tsai sheü-t'eü; mäng-jí ts'ü haü*
- h. 26. *yí-ping siäng-süng."* *Twän-wâng tå-hä taü sin sié heü-i siäng, ná pí-*
- i. 12. *kä pí-shí käng-miaü. Wâng Tū-weí taü: "Mäng-jí ts'ü-ch'ü-laü,*
- i. 26. *súng chí kung-chüng, pién kién Twän-wâng yíü sié-liäü liàng-kó, i-*
- j. 10. *kiü jí si yín-yén chí mü tsín tsüü fang sän.—Twän-wâng siäng-pí,*
- j. 26. *hwiü kung k'ü-liäü. Tsé-jí Siau-wâng, Tû T'aí-weí ts'ü-ch'ü yü-lung*
- k. 11. *pí-kiä hó liàng-kó chin-chi yü séz-tséz, chö yí-kó siau-kïn hó-tséz ching-*
- k. 29. *liaü, yung hwâng-lö paü-fü paü-liäü, sié-liäü yí-füng shü ch'ing, kiö*
- l. 14. *shí Kaū-k'iù súng-k'ü. Kaū-k'iù ling-liäü Wâng Tû-weí kiün-chi*
- l. 28. *tsüäng-chö liàng-pän yü wán k'í hwiä-chüng, ch'üü-chö shü-ch'ing, king-*
- m. 12. *t'eü Twän-wâng kung-chüng, lai; pâ män-hwâñ-kí chuén-pau yü*

snow, moon,' frequently imply 'an unrestrained and gay career of pleasure.' (cf. 14. m. 5. and *feü-lâng* 13. b. 8.)

The word *Hán*<sup>a</sup> is frequently used to designate 'natives of China,' especially such as are brave and manly, like the word *Briton* in English: (v. 13. j. 6; also 12. e. 12.)

*Fù-má* (14. j. 3), 'son-in-law of the Emperor,' appears to be used as a title (cf. 15. n. 24), and *tsie-fü* (16. g. 28), 'brother-in-law,' is used in speaking of another in the third person, for *mí-fü* (14. l. 23).

<sup>a</sup> 漢

*Kau-kiu* in his mansion for the night. The next day he wrote a letter of recommendation, and sent it by a business-like man, who was to guide *Kau-kiu* to the mansion of the Governor *Siau-wang*. Now this Governor was a brother-in-law of the Emperor *Ché-tsung*, and a son-in-law of the Emperor *Shin-tsung*. He was very fond of elegant and rare men and things, and especially of such men as our hero. As soon as he saw Dr. *Siau-su's* messenger bearing a letter and introducing *Kau-kiu*, he bowed and was pleased; and, having at once written a reply, he received *Kau-kiu* into his house as a private attendant. From this time forward *Kau-kiu* was treated in Governor *Wang's* mansion just as one of the family, and thus on all occasions. Now it happened one day that the Governor,

*Translation of the Extract from the Shouü-hù chuén* (3), v. native text, page 15.

*Siau-wang*, on the occasion of the celebration of his birthday, ordered a banquet to be held in his palace, to which he invited his brother-in-law Prince *Twan*. Now this Prince *Twan* was the eleventh son of the Emperor *Shin-tsung*, and the younger brother of the Emperor *Ché-tsung*. He had the supervision of the chariots and the standards of war, and he had the title of viceroy. He was a man of intelligence and beauty, and was acquainted with all the gay and frivolous people of the age; for gallantry and knowledge of the world there was not his equal. Music, literature, and painting he had thoroughly investigated, and it would be superfluous to speak of his powers in kicking foot-ball, playing on the guitar, carving, netting, and the other accomplishments of singing and dancing. On the appointed day, the Prince came to the Governor's mansion, where the feast was prepared. Having invited Prince *Twan* to be seated at the head of the table, the Governor took the opposite end. After the wine had gone round several times, and ten courses had been despatched, Prince *Twan*, on rising to wash his hands, accidentally entered the library, where, on a book-shelf, suddenly his eye fell on a pair of beautifully wrought ornaments representing two lions in jade-stone. They were ornamental paper-weights, very finely carved and curiously figured with dragons. Prince *Twan* took up the lions and held them in his hands, while he kept admiring them, and saying that they were beautiful. *Siau-wang*, seeing that Prince *Twan* liked them, (then) said: “I have besides these a pencil-stand in jade wrought with dragons, made by the same artist, but just now it is not at hand; to-morrow I will find it and send it to the palace.” Then Prince *Twan* having thanked him again and again, they returned to the saloon, where, after further carousal, they separated.—*Twan-wang* having departed, returned to his palace, and on the following day *Siau-wang*, the Governor, took out the ornamented pencil-stand of jade and, with the two paper-weights,—the lions of the same material,—he placed it in a little silver casket; and, having wrapped the whole in a handkerchief of yellow gauze, he wrote a letter, which he sent *Kau-kiu* to deliver. *Kau-kiu*, having received Governor *Wang's* orders, took the two precious articles, and with the letter in his pocket, he proceeded to Prince *Twan's* palace. The keeper of the gate announced him to the steward, who

m. 30. *yuén-küng*. *Mü tō-shi yuén-küng ch'ü lai*, wən: “*Nì-shì nà-kó fù-n. 10. lì lai-ti jin?*” *Kaū-k'iü, shi-lí-pá, tā-taú*: “*Siaù-jin shí Wáng fù-mà n. 27. fù-chüng, tē-sung yü-wán-k'i lai-teín tā-wáng.*” *Yuén-küng taú*: a. 11. “*Tién-hiá tsai t'ing-sän-lì hó siaù huâng-män ti-k'i-k'iü, nì tsé kwo-o. 27. k'ü.*” *Kaū-k'iü taú*:

16. Extract from the *Shwüi-hù chuén* (4), v. native text, page 16.

- a. 1. “*Siäng-fân yìn-tsín*.” *Yuén-küng yìn-taú t'ing-män*. *Kaū-k'iü k'án-shí kién Twän-wâng t'eu tai juén-shá T'âng-k'in, shín ch'üen a. 13. tsé-siú-lüng p'aú-yau hí wən-wù chuoâng sii i'iau pà siú-lüng p'aú b. 11. ts'ién k'in i ch'a k'i ch'ü tsai tiau-qr pién, tsü ch'uén yí-chuoâng kàn-b. 26. k'in-sien f'i-fung hiü, sän-wù kó siaù huâng-män siäng-pwán chö-c. 10. ts'ü k'i-k'iü. *Kaū-k'iü pü-kän kwob k'ü ch'üng-chuoâng*, li tsai c. 24. ts'üng-jin pei-heú eż-heú yé. *Sé Kaū-k'iü hō-tâng f'd-té shí yün taú d. 11. lai nà-kó k'i-k'iü t'âng t'i k'i-lai*, *Twän-wâng tsü-kó pü-chö hiâng-jin d. 28. ts'üng li ch'i kuâñ taú Kaū-k'iü shín-pién*. *Nà Kaū-k'iü kién k'i-e. 12. k'iü lai*, yé-shí yí-shí ti tàn liâng shí-kó yuén-yâng kwoi ti huâñ e. 28. *Twän-wâng*. *Twän-wâng kién-liau tâ-hì*, pién wən taú: “*Nì shí f. 11. shín jin?*” *Kaū-k'iü hiâng-ts'ién kwei-hiá taú*: “*Siaù-ti shí Wáng f. 24. Tü-weí tsin-süi, sheú tûng-jin shí líng ts'i súng liâng pân yü-wân-k'i g. 10. lai tsin-hién Tâ-wâng, yiu shû-ch'ing tsai-tsé paí-shâng.*” *Twän-g. 23. wâng t'ing-pá*, siaù taú: “*Tsiè-fü chín jù-tsé kwâ-sin*.” *Kaū-k'iü h. 7. ts'ü ch'ü shû-ch'ing tsin-shâng*. *Twän-wâng k'ai hō-tez k'án-liau h. 20. wân-k'i tü t'i yù t'âng heú kwâñ sheú-liau k'ü*. *Nà Twän-wâng tsü i. 5. pü-lì yü-k'i hiâ-lö; kiö sîn-wâñ Kaū-k'iü taú*: “*Nì ché-lai huüi-ti i. 22. k'i-k'iü, nì huâñ tsó shín-mó?*” *Kaū-k'iü yiu sheú kwei-feú taú*: j. 6. “*Siaù-ti kiau-tsó Kaū-k'iü, hû huâñ ti tê k'i paí*.” *Twän-wâng taú*: j. 21. “*Haú! nì pién hiá ch'âng lai ti yí-hiâng shwâd*.” *Kaū-k'iü paí taú*: k. 5. “*Siaù-ti shí hô tâng-yâng jin, kàn yù gân Wáng hiâ kia!*” *Twän-k. 19. wâng taú*: “*Ché-shí ts'i-yün shé mîng wei t'i-en-hiá yuén, tân t'i hó l. 4. shâng?*” *Kaū-k'iü tsai paí taú*: “*Tsâng kân!*” *Sân-huüi wù-ts'ë kaú-l. 17. ts'ë*. *Twän-wâng ting-yau t'â t'i*. *Kaū-k'iü ché-té k'ü-i'eu sié-tsüi, m. 2. kiau-si-hiá, ts'at t'i k'i-kia*. *Twän-wâng hō ts'âi*; *Kaū-k'iü ché-té pâ m. 19. pîng-säng pân-sz tû shí ch'ü-lai füng-füng*. *Twän-wâng nâ shín-fân n. 4. mü-yâng, ché k'i-k'iü yü-sz p'iau-kiau nién tsai shín-shâng ti Twän-n. 19. wâng tâ-hì nâ-lî k'âng fâng Kaū-k'iü huüi fù k'ü, tsü liü tsai kung-o. 5. chüng kwob yü-yé*. *Ts'ë-jì p'ai kó yén-huüi chuén t'ing Wáng Tü-weí kung-chüng fü yén*.*

The use of *tâng*<sup>a</sup>, for ‘that,’ is frequent, especially in the phrases *tâng-jí* ‘on that day’ and *tâng-shí* ‘at that time.’ (cf. 13. m. 27; 14. k. 2; 15. d. 16.)

The accumulation of attributes and epithets for nouns is a characteristic of the style of the *Shwüi-hù*; e. g. *feú-lâng p'â-lö-hú tez-tsí* (13. b. 8—14): (cf. 13. i. 23—27; 13. l. 14—21; and *ch'i-ch'ing lau-shí ti jin* 14. a. 10—15.)

soon came out and asked, “From whose mansion do you come?” *Kau-k'iu*, having paid his respects, replied: “I am from Son-in-law *Wang*'s house, and am come to present some precious articles of *vertu* to His Highness.” The steward said: “He is down in the court of the palace, kicking foot-ball with other members of the imperial family;—go over there.” *Kau-k'iu* said:

*Translation of the Extract from the Shuāi-hù chuén* (4), v. native text, page 16.

“I will trouble you, Sir, to show me the way.” Then the steward showed him to the door of the court. While *Kau-k'iu* was looking on, he saw Prince *Twan*, having a turban of the *T'ang* dynasty, made of soft gauze, upon his head; he wore a nankeen vest embroidered with dragons, and adorned with streamers of fine muslin, with embroidered lappets turned down in front, but loosely adjusted on the side of his dress. On his feet were boots elegantly adorned with gold thread and the flying phoenix. Three or four members of the imperial family were assisting him to play at foot-ball, and therefore *Kau-k'iu* dared not to cross over to him, but he stood waiting behind the attendants. Now it happened that *Kau-k'iu* had some experience at foot-ball, and when the ball arose from the ground and Prince *Twan* failed to receive it well, it fell towards the crowd at the side of *Kau-k'iu*. As he saw the ball coming, in a moment he boldly gave it a magnificent kick and sent it back again to Prince *Twan*. When Prince *Twan* saw it, he was greatly pleased, and at once asked, saying: “Who are you?” *Kau-k'iu* came forward and, kneeling, said: “Your humble servant is Governor *Wang*'s private attendant, I have received some precious articles to present to Your Highness, and I have a letter also with reference to these things.” When Prince *Twan* heard this, he smiled and said: “My brother-in-law has truly great consideration for me!” *Kau-k'iu* then took out the letter and presented it, and Prince *Twan* having opened the casket and looked at the precious articles it contained, committed them unto an attendant; but before they were gone from his hand, he asked *Kau-k'iu*, saying: “You know how to kick foot-ball, what is your name?” *Kau-k'iu* again made obeisance and said: “Your humble servant is called *Kau-k'iu*, and has had some inconsiderable experience in kicking foot-ball.” Prince *Twan* replied: “Very good! Come down to the ground and have a game.” *Kau-k'iu* bowed and said: “Your humble servant is a person of no rank, how can he presume to engage with Your Serene Highness?” Prince *Twan* replied: “That is, by classifying the clouds and associating great names, to make the world harmonise, but what objection is there to your kicking?” *Kau-k'iu* again bowed and said: “How can I presume?” and after declining several times, Prince *Twan* insisted on his playing. So *Kau-k'iu* just bowed his head and asked pardon, and then, rising from his knees, he went down to the playing ground and took a few kicks. Prince *Twan* called to the people to stand back. *Kau-k'iu* only used his ordinary skill, but he displayed a refined and elegant deportment. Prince *Twan* was pleased with his manner, and requested him to stay at his palace. The next day he prepared a great feast, to which he invited Governor *Shau-wang*.

17. Extract from the *Sān-kwō chí* (1), v. native text, page 17.

- a. 2. *Sān-kwō chí*. *Tsiè-shwō Chāng-jáng Twán-kwēi kiě-yung shāu-tí,*  
 a. 16. *ki Chín-liù Wāng, maú-yēn-t'ü-hò, lién-yé pān-tseù Pi-māng shān.*
- b. 1. *Yō sān kāng shī-fān, heú-mién hán shīng tā kù jin-mà, kàn chī tāng-*  
 b. 17. *ts'iēn Hò-nán Chūng-pú ch'uēn-lí Mìn-kóng, lá hū: " Yì-tsé kiū*  
 c. 1. *ts'eú!" Chāng-jáng kiēn sz ki, sūi t'ē hò q̄r sz. Tí yù Chín-liù*  
 c. 16. *Wāng, wí chī hū-shī, pū kàn kau-shēng, fū yū hò piēn, hoán-ts'aú chī*  
 d. 2. *nūi. Kiūn-mà sz sán k'ú kān, pū-chī Tí chī sò-tsai. Tí yù Wāng*  
 d. 18. *fū-chī sz-kāng, lú-shwōi yíu hiá, fū chūng kī nūi, siāng-paù q̄r k'ü, yú*  
 e. 5. *p'ü jin chī-kiō, t'ān-shing ts'aú-māng chī chūng; Chín-liù Wāng yū:*  
 e. 19. *" Tsè kiēn pū-k'ò kiù-hoán, sūl-pí sín hwo-lú. Yū-shí q̄r jin i siāng-*  
 f. 7. *kī, p'ā sháng gán piēn, muàn-tí kīng-kī, hé-gán chī chūng, pū-kiēn*  
 f. 22. *hīng-lí; chīng wú-nai-hò, hoiū yíu líu-yīng ts'iēn-pě chīng-kí-iún,*  
 g. 6. *kwāng māng chaú yaú, chē tsai Tí-ts'iēn fī-chuēn Chín-liù Wāng*  
 g. 19. *yū: " Tsè t'iēn tsù ngó hīng-tí yè, sūi sūi yīng-hò q̄r hīng ts'iēn-ts'iēn*  
 h. 5. *kiēn-lú, hīng chī wù kāng, tsū t'úng pū-nāng hīng, shān kāng piēn*  
 h. 19. *kiēn yí-tíi. Tí yù Wāng ngó yū ts'aú-tíi chī chūng. Ts'aú-tíi*  
 i. 4. *ts'iēn-mién shí yí-sò chwāng-yuèn, chwāng-chū shí yè mūng liàng*  
 i. 17. *hīng jí, chūi yū chwāng heú. K'ing-kiō p'i-i ch'ü-hú, sz hiá kwān*  
 j. 2. *wāng-kiēn chwāng-heú ts'aú-tíi-sháng hīng-kwāng chīng t'iēn*  
 j. 13. *Hwāng-māng wāng shí, kiō-shí q̄r-jin ngó yū ts'aú-tíi-puán. Chwāng-*  
 j. 27. *chū wén yū: " Ár shaú-nién shiüi-kiā chī tsè?" Tí pū-kàn yè;*  
 k. 11. *Chín-liù Wāng chī Tí yū: " Tsè shí tāng-kin Hwāng-tí; tsai Shí-*  
 k. 25. *chōng-shí chī hoán, t'aú-nán taú tsè; Wù naí Wāng tí, Chín-liù Wāng*  
 l. 10. *yè." Chwāng-chū tā k'īng tsai paí yū: " Chín sién-chaú Sō-t'ü, Ts'ü-*  
 l. 24. *lì chī tí, Ts'ü-tí yè. Yin kiēn Shí-chāng-shí maí-kwān ts'i-hiēn, kú yìn*  
 m. 11. *yū-tsè." Sūi fū Tí jí chwāng, kweí tsin tsiu-shí.—Kiō-shwō Mìn-*

The appositional form of construction is more frequent in the *Shwōt-kú* than in the *Haú-k'íú*. By the appositional form we mean to denote the aggregation of clauses, beginning with verbs which have no apparent subject, but they proceed (without any connective particle being used) to explain something in the preceding clause, and on this account we have designated them *appositional*.

The *Sān-kwō chí*, or 'History of the Three Kingdoms,' has been referred to in p. 16. of Part II. Sir John Davis speaks of the same work, in his book on the Chinese, as being "the only readable Chinese Chronicle," and he considers that it contains matter as likely to be genuine as the stories detailed in Livy. The style of this work is remarkable for its classic terseness, but it is without the adornment of particles to any great extent. A few are used; but the sequence of clauses, which are generally of four or five characters, suffice to show the connection and the mutual dependence of ideas. Absolute clauses are of frequent occurrence, and there is a general absence of pronouns and particles. Nouns and verbs form the staple material, by the different position of which the grammatical relations are expressed.

*Tsiè-shwō* (17. a. 6) is the regular phrase for the beginning of a new chapter, and *kiō-shwō* (17. m. 22) for the resumption of a subject which was previously mentioned. *Shāu* (17. a. 14), 'few,' here means 'young,' the word *nién*, 'year,' being understood, or rather the *shāu* being put for the full phrase *shāu-nién* (17. k. 1); a part being used for the whole, which is a common rule in Chinese phraseology. This fact should be born in mind.

*Translation of the Extract from the Sān-kwō chí (1), v. native text, page 17.*

The History of the Three Kingdoms.

The story goes on to say, that *Chang-jang* and *Twan-kwei*, having with violence laid hands upon the young Emperor and the Prince *Chin-liu*, rushed blindly through the smoke and fire; and, under cover of the night, fled to the *Pi-mang* mountain. About the third watch, voices were heard behind them, and a great multitude of horsemen pursued them. In the fore-front was *Min-kung*, an official of the second class, from *Ho-nan*; with a loud voice he cried: “Ye obstinate rebels cease to run!” *Chang-jang*, seeing that the crisis had arrived, immediately plunged into the river and died. The Emperor with the Prince *Chin-liu*, unconscious of the real state of things, and not daring to speak aloud, hid themselves among the tangled grass on the river’s bank. The cavalry dispersed in all directions in the pursuit, without becoming acquainted with the Emperor’s whereabouts. But the Emperor and the Prince concealed themselves until the fourth watch, when, as the dew was falling, and they felt the cravings of hunger, they embraced each other and cried; but fearing lest any one should find them out, they stifled their voices in the jungle; then Prince *Chin-liu* said: “In this place we cannot long beguile the time, we must seek for a means of saving our lives.” Thereupon, having girded up their clothes, they crawled up the side of the bank. The ground was all thick with prickly brambles, and, in the darkness, they could not see to walk on the road. Just when they had no other resource, all at once there appeared an innumerable swarm of fireflies streaming past; the light shone splendidly, and they wheeled in their flight only before the Emperor. Prince *Chin-liu* exclaimed: “This is indeed Heaven assisting us, my brother!” and forthwith they followed the fireflies’ light and proceeded until shortly after they saw the road, and travelled upon it until the fifth watch. Then being footsore and not able to proceed, and seeing on a mountain side a heap of grass, the Emperor and the Prince lay down in the midst of it. Now in the front of the heap was a farm, and the farmer was dreaming in the night that two red suns had fallen at the back of his farm. Awaking in a fright he threw on his clothes, and, issuing from the house and scanning every side of it, he saw at the back of the farm, on the heap of grass, a red light shoot upwards to the sky. In a state of trepidation he went to look, and behold, there were the two little fellows on the side of the grass heap. The farmer asked, saying: “You two youngsters, whose sons are you?” The Emperor not daring to reply, Prince *Chin-liu*, pointing to the Emperor, said: “This is the present Emperor, who, when the revolution of the ten *Chang-shi* broke out, fled, and with difficulty reached this place. I am the Prince junior, Prince *Chin-liu*.” The farmer, in alarm, bowed twice and said: “I am *Tsüi-i*, the younger brother of *Tsüi-t*, the Minister of Instruction during the late reign. Because I saw the ten *Chang-shi* selling office and envying good men, therefore I withdrew in private to this place.” He then supported the Emperor to enter the farm, and on his knees presented wine and food.—But to return to the story:—*Min-kung*

- m. 25. kóng kàn-sháng Twán-kwei, ná-chú wèn: “*T’ien-tsé hō-tséi?*” *Kwei*  
 n. 8. yén i tsái pwán-lú siāng-shí, pǔ-chī hō wàng, kóng sūi shā Twán.  
 n. 23. kwei, hién i’el yū mà hiáng-húá, fān píng sá sán sín-měi. *Tsé kí kiō*  
 o. 9. tǔ shéng yí-mà sūi lú chǖ-sín. *Ngeù chí Ts’ǖ-í chwāng; kién sheù-*  
 o. 25. kí, wèn chí. *Kóng shuō tsidang-sí.*

18. Extract from the *Sān-kwo chí* (2), v. native text, page 18.

- a. 2. *Ts’ǖ-í yìn Kóng kién Ti. Kiün-chin t’ung-k’ü. Kóng yú:*  
 a. 14. “*Kwō pǔ-k’ò yí-jí wú kiün, ts’ing Pi-hiá huán Tü.*” *Ts’ǖ-í chwāng-*  
 a. 29. *sháng chì-yíu seú-mà yí-pí; pí yù Tí shéng. Kóng yù Chin-liú Wáng,*  
 b. 15. *kóng-shéng yí-mà, kí chwāng qí híng. Pǔ-taú sān-lí, Sž-t’ü Wáng-*  
 b. 30. *yún, T’ái-wéi Yáng-più, Teò-kiün Kiaú-wéi,—Shen Yü-k’üang:*  
 c. 13. *Yíu-kiün Kiaú-wéi,—Chaú-míng; Heú-kiün Kiaú-wéi,—Pau-sin;*  
 c. 24. *Chüng-kiün Kiaú-wéi,—Yuén-shaú; yí-híng jin chung, sú-pé jin-mà;*  
 d. 8. *tsé-chó kú-kiá, kiün-chin kiai-k’ü. Sién shí jin tsidang Twán-kwei sheù-*  
 d. 23. *kí, wàng kíng-sz haú-king líng-huán haú-mà yù Tí kí Chin-liú Wáng*  
 e. 9. *kí-tsó. Tsú-tí huán king, sién shí Ló-yáng tsiau-qr yaú, yú: “Tí*  
 e. 24. *fí Tí, Wáng fí Wáng; Ts’ien shéng wán-k’í tséi. Pē-máng,” chí-tsé*  
 f. 8. *kí yíng k’í ts’ín. Kú-kiá híng pǔ taú sú-lí, huú-kién tséng-k’í pí-jí*  
 f. 25. *ch’ín-tí ché-t’ien, yí-ché jin-mà taú-lai. Pē-kuān shí-sí, Tí yí tā-*  
 g. 12. *king. Yuén-shaú tséu-mà ch’í wèn: “Hō-jín?” Siú-k’í-yíng-lí, yí-*  
 g. 26. *tsidang fí-ch’í, lí-shéng wèn: “T’ien-tsé hō-tséi?” Tí chén-lí pǔ-nóng*  
 h. 11. *yén. Chin-liú Wáng lě-mà, hiáng-ts’ien ch’í yú: “Lai-ché hō-jín?”*  
 h. 25. *Chó yú: “Sí-liáng Ts’z-lí, Tung-chó yé.” Chin-liú Wáng yú: “Jù*  
 i. 8. *lai paú-kiá yé? Jù lai kié-kiá yé?” Chó yíng yú: “Tí-lai paú-kiá.”*  
 i. 24. *Chin-liú yú: “Kí-lai paú-kiá, T’ien-tsé tsai-tsé, hō-pú hiá-mà?” Chó*  
 j. 10. *tá king huáng-máng hiá-mà, paí yú taú-tsó. Chin-liú Wáng i yén*  
 j. 25. *fú-wéi Tung-chó. Tsé-ts’ü-chí-chéng, píng-wú shí-yú; Chó gán kí-*  
 k. 10. *chí, i-huai fí-lí chí i. Shí jí huán king, kién hō t’ái-heú, kú-kó*  
 k. 27. *t’ung-k’ü kién-tièn kíng chéng pǔ kién liau ch’uén-kwo-yú-sí. Tung-chó*

because by this rule only can many expressions be understood which defy a literal rendering.

*Lien-yé* (17. a. 24), lit. ‘connecting night,’ i. e. ‘joining night to day,’ becomes equivalent to our adverbial expression, *day and night*. The translations of titles of officers mentioned in this work cannot, in all cases, be considered satisfactory. The changes which have taken place in the Chinese political world at different periods, and the whimsical alterations in the names of offices, present great difficulties to an English translator.

The use of *yú<sup>a</sup>* (17. c. 26; 17. m. 11) or *yú<sup>b</sup>* (17. e. 30. and h. 27) for *tséi<sup>c</sup>*, ‘in,’ and *chí<sup>d</sup>* (17. d. 1. and e. 13) for *it<sup>e</sup>* the genitive particle, with *dr'* as the mark of *result*, are peculiarities of this style, and in which it approaches that of the ancient classics.

*Hng-lú* (17. f. 22), ‘to walk on the road,’ is an expression which would mean literally ‘to walk the road,’ but it must be explained either as we have translated it, ‘to walk on the road,’ or be understood to make a phrase, or, as it were, one word, meaning ‘to travel, to proceed on their way.’

<sup>a</sup> 於      <sup>b</sup> 于      <sup>c</sup> 在      <sup>d</sup> 之      <sup>e</sup> 的      <sup>f</sup> 而

overtook *Twan-kwei*, seized him, and demanded where the Emperor was; *Kwei* said that he had missed him when half-way on the road, and that he did not know where he was gone. *Kung* forthwith killed *Twan-kwei*, and hung his head from his horse's neck. Having divided his soldiers to scour the country in every direction; he himself mounted a horse, and, following the road, went alone in quest of the fugitives. By chance he arrived at *Tsüi-i*'s farm. *I*, seeing the head, asked about it. *Kung* having explained minutely,

*Translation of the Extract from the Sān-kwo chī (2), v. native text, page 18.*

*Tsüi-i* led *Kung* to see the Emperor. The Sovereign and his minister both wept bitterly, and *Kung* said: “The state cannot exist for a day without a prince, I beseech Your Majesty to return to the Capital.” Now at *Tsüi-i*'s farm there happened to be a lean steed, which they prepared for the Emperor to mount, while *Kung* and Prince *Chin-liu* rode together upon one horse, and so left the farm and proceeded on their way. Before they had gone three short miles, the Minister of Instruction—*Wang-yün*, the Governor *Yang-pian*, the Governor of the Army of the left—*Chun Yü-kiung*, the Governor of the Army of the right—*Chau-mang*, the Governor of the Army of the rear—*Pau-sin*, and the Governor of the Army of the centre—*Yuen-shau*, with a crowd of people and several hundreds of horsemen, met them. The Prince and ministers all wept aloud; and, as a first measure, they sent a man with *Twan-kwei*'s head to the city, with the command to expose it, and to bring back some suitable horses for the Emperor and the Prince to ride. These being obtained, they proceeded towards the city; and thus was fulfilled the former saying of the children in *Lö-yang*: “The Emperor is not an emperor, the Prince is not a prince; a thousand chariots and a myriad of riders come in from *Pi-mang*.” Before the cavalcade had moved many furlongs, what should they see but a host of people coming to meet them, with banners and flags darkening the sky and marching amid clouds of dust. The officers changed colour, and the Emperor also was exceedingly afraid; but *Yuen-shau*, putting spurs to his horse, rode forward and demanded who they were. From behind an embroidered flag, a general burst forth and, with a stern voice, asked: “Where is the Emperor?” The Emperor himself, in a state of fear, dared not to speak; but *Chin-liu* urged his horse forward and shouted: “Who is this coming?” *Chō* replied: “The overseer of *Si-liang*,—*Tung-chō*.” *Chin-liu* said: “Do you come to protect His Majesty, or do you come to seize His Majesty?” *Chō* replied: “I am come on purpose to protect him.” *Chin-liu* then said: “As you are come for that purpose, why do you not descend from your horse?” *Chō*, in a state of fear and confusion, at once dismounted, and made the salute on the left side of the road. Prince *Chin-liu* then spoke to him and calmed his troubled mind. *Tung-chō* from first to last carefully observed his expressions, and secretly cherished the desire of making him Emperor. On the same day they returned to the palace and saw the dowager Empress, and they all wept together; but on searching in the palace they were unable to find the imperial seal. *Tung-chō* had stationed

- l. 11. *tūn-pāng ch'īng-wái*; *mōi-jī tai tī-kiā mā-kiūn, jī-chēng huāng hīng*  
 l. 26. *kiai-shì*; *pē-sing huāng-huāng pū-gān*. *Chō cī-ü-jī kung-tīng liò wú*  
 m. 11. *kí-tán*; *Héu-kiūn Kiau-wéi, Pau-sin, lai kién Yuēn-shau yēn*: “*Tung-*  
 m. 25. *chō pī-yiù i-sin sú ch'ü chi*.” *Shaú yū*: “*Chau-i'ing sin-tīng, wí-k'ó*  
 n. 11. *kīng-tūng*.” *Pau-sin kién Wāng-yün, yí yēn kī-sé*. *Yün yū*: “*Tsié*  
 n. 25. *yung shāng-λ*.” *Sin-tez yìn pān-pú kiūn-pīng t'ēu Tai shān k'ü-liau*.  
 o. 10. *Tung-chō ch'au-yiù Hō-tsín hiung-tí pú-hiá chī pīng, tsín kwei chāng-*  
 o. 25. *ü; sz wei Lí-jū yū*:

19. Extract from the *Sān-kwō chí* (3), v. native text, page 19.

- a. 1. “*Wú yū fī Tí, lì Chín-liú Wāng hō-jū?*” *Lí-jū yū*: “*Kīn-chau-t'īng*  
 a. 17. *wú chü, pū-tsíu tez-shí hīng-sé, chī tsí yíu pién i*. *Lai-jī yū Wān-míng*  
 b. 5. *yuēn-chūng, chau-tsí pē-kwān, yú i fí-lí*; *yíu pū ts'īng chè, chān-chī*;  
 b. 21. *tsí weī-kílen chī hīng, chīng tsai kin-jí*.” *Chō hī*; *tez-jī tā p'āi yēn-*  
 c. 7. *huūi p'iéni, tsóng kung-hiāng*. *Kung-hiāng kiai kū Tung-chō, shūi*  
 c. 19. *kàn pū-taú*. *Chō tāi pē-kwān taú-liau, jēn-heú sú-sú taú yuēn-mān hiā-*  
 d. 6. *mà, tai-kién jī si*; *tsíu hīng sú siún, Chō kiau t'īng tsíu chī yō*; *nai*  
 d. 22. *li-shīng yū*: “*Wú yíu yí yēn, chung kwān tsóng-t'īng*.” *Chung-kwān*  
 e. 5. *tsé q̄r*. *Chō yū*: “*T'ien-tez weī wān-míng chī chü, wú weī-i, pū k'ò-λ*  
 e. 22. *fūng ts'īng-miau shi-tsí*; *kin Sháng nō-yō, pū-jū Chín-liú Wāng*,  
 f. 6. *ts'īng-míng hāu-hiō, k'ò chīng tā-weī, wú yū fī Tí lì Chín-liú Wāng*;  
 f. 22. *chūl tā-chīn i-weī hō-jū?* *Chūl kwān t'īng pā, pū kàn ch'ü shīng*.  
 g. 7. *Téo-shàng yí jīn t'uī gán, chī ch'ō lī yū yēn-ts'iēn, tā hū*: “*Pū k'ò!*  
 g. 21. *pū k'ò! Jū-shí hō-jīn?* *kàn fā tā-yū?* *T'ien-tez nai siēn-Tí tē tez,*  
 h. 10. *ts'ū wú kwō-shī*; *hō tē wāng-i fí-lí; jū yū weī ts'wān-ní yē?* *Chō shí*  
 h. 28. *chī, nai Kīng-cheū T'sé-lí, Tīng-yuēn yē*. *Chō nū ch'i-yū*: “*Shān-i*  
 i. 12. *ngò-chè, sāng! nī ngò-chè, sz!*” *Sūi chí pei-kién yū chān Tīng-yuēn*.  
 i. 27. *Shí Lí-jū kién Tīng-yuēn pei-heú yī-jīn sāng-té k'í-yū hiēn-gāng*,

Very few connective particles are employed in the *Sān-kwō chí* for ‘and’ or ‘with’: *yū* is found (17. h. 24); but *kiūn-chīn* (18. a. 8. and d. 12), ‘prince and ministers,’ is without any connective: (cf. Part I. Art. 288. 1.)

*Pū-k'ò yī-jī wú* (18. a. 15), ‘cannot be a day without,’ seems to be a usual form for the expression ‘cannot dispense with.’ Compare Chrest. 7. a. 10. et seq. and *pū-k'ò pū-hwāi* ‘you could not dispense with meeting him.’ (10. d. 6.)

Observe that *chīb* (18. a. 30) is used for, and is similar in meaning to, *chēc* ‘only.’ *Yūd* (18. b. 7) is used appropriately for the dative sign ‘for,’ as it means ‘to give;’ but a little farther on it is used for the conjunction ‘and’ (= to cum ‘with’), and it is followed by *kung* (18. b. 15).

*Kīt'* (18. e. 5) is here used for ‘and,’ because perhaps *yū* had been just employed for the mark of the dative; and its original meaning suits better the idea of union than does that of *yū* (‘to give’).

*Lō-yāng* (18. e. 17) was an ancient city in *Ho-saw*, the capital of the ancient monarch *Fu-hi*.

<sup>a</sup> 與      <sup>b</sup> 止      <sup>c</sup> 只      <sup>d</sup> 與      <sup>e</sup> 共      <sup>f</sup> 及

his troops outside the city, and every day he marched them, heavily armed, through the streets and markets, causing terror and uneasiness to the people. Moreover, he went in and out of the palace without the least concern. This being the state of things, Governor *Pau-sin*, of the Army of the rear, paid a visit to *Yuen-shan*, and said: “*Tung-chō* certainly has some sinister intention which he will carry out if he is not removed.” *Shan* replied: “The government is but recently become settled, we must not lightly make any move.” *Pau-sin* went to see *Wang-yün*, and repeated his thoughts on the state of affairs. *Yün* replied: “It will be well to hold a consultation about it.” *Sin* himself thereupon led away the troops under his command to the *Tai* mountain, where they encamped. *Tung-chō* induced also the soldiers under the command of *Ho-tsin* and his brother to give him their support, and he then privately consulted *Li-ju* and said:

*Translation of the Extract from the Sān-kwoč chí* (3), v. native text, page 19.

“I wish to depose the Emperor and to set up *Chin-liu*, the Prince. What think you?” *Li-ju* said: “The present government is without a head, surely this is the time to execute the business, if you delay there will be some change of course. To-morrow, in the *Wdn-ming* garden, summon all the high officials, and proclaim your intention of causing an abdication; those who do not follow you, kill; for the present is just the time to impress them with your power.” *Chō* was gratified, and the next day he had a great feast, and an assembly, and invited the nobles and gentry. Now the nobles and gentry all feared *Tung-chō*; who then might dare to stay away? *Chō* waited for all the officials to arrive, and afterwards leisurely riding up to the gate, he dismounted, and came in to dinner, wearing his sword. When the wine had gone round several times, *Chō* bade them to cease drinking, and to stop the music, and then in a stern tone he said: “I have a word to say, let all the officers present quietly listen.” Then they all inclined the ear, while *Chō* said: “The Emperor is the lord of all people, if he has not a dignified appearance he cannot perform the rites in the temple of ancestors and to the gods of the land. Now his present majesty is timid and weakly, not like the Prince *Chin-liu*, who is intelligent and fond of learning, and may well succeed to the great throne. I wish therefore to depose the Emperor and to set up *Chin-liu*, the Prince, what do you think of it, my lords?” All the ministers, when they had heard it, were afraid to utter a word. But among those who were seated was a man who arose, pushed away the table, and standing erect before the assembly, with a loud voice said: “It cannot be! It cannot be! Who are you that you should dare to utter such great words? The Emperor is the son of the late Emperor’s lawful queen. From the first he has been without fault or error, why take traitorous measures to dethrone him? Do you wish to become a usurper and a rebel?” *Chō* beheld him, and saw that it was the *Tsz-li* of *King-cheu*, —*Ting-yuen* by name. *Chō* in a rage shouted out: “Those that obey me, live! those that are adverse, die!” Forthwith grasping the sword at his girdle he wanted to destroy *Ting-yuen*, when *Li-ju*, on seeing behind *Ting-yuen*’s

- j. 13. *wei-fung pīn-pīn, shèù chī fāng-t'iēn huā kī, nū mū qīr shī.* *Lü-jū kī*  
j. 30. *tōin yū:* “*Kīn jī yìn yèn chī chū, pū k'ò t'ān kuō-cháng, lai-jī hiáng*  
j. 16. *Tū-t'āng kūng-lén.*” *Wī chī chung-jin kiai kuén Ting-yuén sháng-*  
k. 29. *mà qīr k'ū.* *Chō wōn pē-kuōn yū:* “*Wū sò-yēn hō kūng-taú fēu!*”  
l. 14. *Lü-chī yū:* “*Mīng kūng chā i; sī T'ái-kiā pū mīng, I-yün fāng*  
l. 29. *chī yū T'āng-kuōn;* *Chāng-yī wāng tāng wēi, fāng qīr shī tēi jī, traú*  
m. 14. *ō sān shī yū t'iau;* *kū Hō-kuōng kaū T'ái-miāu qīr fī chī.* *Kīn-sháng*  
m. 30. *sūi yiū, tsūng-mīng jin-chī, pīng-wū fān hāu kuō-shī;* *kūng nāi wai*  
n. 15. *kiún Tez-lī, sū wī tsān yū kuō chīng yiū wū I-Hō chī tā tsai.* *Hō*  
o. 2. *k'ò kiāng chū fī-lī chī sī?* *Shing-jin yān yū I-yün chī chī, tsē k'ò*  
o. 19. *wū I-yün chī chī tsē tsōwan yē.* *Chō tā nū pō\**

20. Extract from the *Sān-kuō chí* (4), v. native text, page 20.

- a. 1. *kién hiáng-t'iēn yū shā chī;* *I-lāng, P'āng-pī kién yū:* “*Lü*  
a. 14. *Sháng-shū hāi nūl jin wāng, kīn siēn hāi chī k'ūng t'iēn-hiá chīn-pū.*”  
a. 29. *Chō nāi chī;* *Sz-t'ā Wāng-yūn yū:* “*Ti-lī chī sī pū k'ò tsīu-heū*  
b. 16. *siāng-sháng, līng-jī tsai-i.*” *Yū-shī pē-kuōn kiai sān.* *Chō gān-kién*  
c. 1. *lī yū yuēn-mān.* *Hwū-kién yī jin yō mà chīt kī, yū yuēn-mān wai*  
c. 17. *wāng-lai.* *Chō wōn Lü-jū:* “*Tsē hō jin yē?*” *Jū yū:* “*Tsē Ting-*  
d. 1. *yuén i-qr, sing, Lü; mīng, pū, tsē, Tung-siēn chē yē.* *Chū-kūng tsīe-*  
d. 16. *sū pī chī.* *Chō nāi jī yuēn ts'iēn-pī.* *Tsē jī jī paū Ting-yuén yīn-*  
e. 2. *kiún chīng-wai nī-chén.* *Chō nū yīn-kiún t'āng Lü-jū chī ü-yīng;*  
e. 16. *liàng-chīn tūi yuēn, chē kién Lü-pū, ting sū-fā kīn-kuōn, pī pē-huō*  
f. 2. *chén-pāu hwān t'āng-māu k'āi-kiā, kī sī-huān paū-tai, tsūng mà tī kī,*  
f. 18. *sūl Ting Kién-yāng, chī ü tsai chīn tsīen.* *Kién-yāng chī Chō má yū:*  
g. 2. “*Kwō-kiā pū hīng, yēn-huān lūng-kiūn, t-chī wān-mān t'ū-t'ān.*”  
g. 16. *Àr wū chī-tsān chī kūng;* *yēn kān wāng-yēn fī-lī, yū hoān chaū-*

*Pau-kiā* (18. i. 22) ‘to protect His Majesty.’ Here *kiā*, ‘an imperial carriage,’ is employed, by metonymy, for royalty itself: (cf. Part I. Art. 182.)

*Hīng kiai-shī* (18. l. 25), ‘to walk the streets and markets,’ is a use of the verb *hīng*, already referred to in the case of *hīng-lā* ‘to proceed on the way,—to travel.’ (cf. 18. f. 22.) *Kién* (18. m. 20) ‘to see,’ in the sense of ‘have an interview with,’ is very classical: (cf. Chrest. 4. g. 8. and often in the *Sz-shū.*) *Yēn* (18. m. 23) with the signification ‘to speak, to deliberate,’ is a mark of classic style, and is different from *wéi* (18. o. 27), which means simply ‘to tell’: *i-sā* (18. m. 28), lit. ‘another heart,’ or a ‘different mind’ from that which he manifested, here means, ‘sinister design.’ *Wī-k'ò* (18. n. 9), ‘cannot as yet,’ is a very elegant expression: indeed the whole reply of Shaw is worthy of careful notice.

The rapid transition from the narrative of *Pau-sin’s* interviews with *Yuen-shaw* and *Wang-yūn* to his placing himself at the head of his troops is a characteristic of the style of the *Sān-kuō*.

*Tsīu* (19. a. 20) is used here in an uncommon sense, with the negative *pō* before it; it assimilates in meaning to *jī* ‘as.’ The whole expression in this passage means, ‘There is no time like the present for action.’

\* *Chō tā nū pō.* ‘*Chō* in a great rage drew his sword.’ These characters were inadvertently omitted in the native text.

\* 卓 大 怒 拔

back a man of great ability, of a bold and upright figure and a dignified deportment, holding in his hand a long ornamented spear, and looking round with earnest eyes, came forward and said: “To-day this is the place of feasting, we cannot parley about the affairs of state; to-morrow in the Imperial Hall we may publicly discuss.” Soon afterwards all present exhorted *Ting-yuen* to mount his horse and go. But *Chō* asked the officers, saying: “Is that which I have said in accordance with justice or not?” *Lu-chī* replied: “Your Excellency is in error; in ancient times the Emperor *T'ai-ki* was of weak mind, and *I-yün* dismissed him to *Tang-kung*; and when the Prince *Chang-yi* ascended the throne, and in twenty-seven days did more than thirty acts of wickedness, *Hō-kwang* accused him in the Great Temple and deposed him. But although the present Emperor is young, he is intelligent, humane, and prudent, and he is without the least fault of any kind; and you, my lord, are the *Ts'z-lî* of a foreign state, and have hitherto had no concern in this government, moreover you have not the great talents of *I* and *Hō*; how then can you take on yourself the business of deposing and raising to the throne? A sacred sage once said: ‘Those who have the mind of *I-yün* may act as he did; those who have not his mind will act like rebels.’”

*Translation of the Extract from the Sān-kwō chī (4), v. native text, page 20.*

*Chō* was enraged, and, grasping his sword, he sprang forward wishing to kill *Chī*; but the councillor *P'ang-pi* restrained him, and said: “President *Lü* is looked up to by all the people, and if you should begin by injuring him, it is to be feared that there will be a commotion in the empire.” *Chō* then stopped, and the Minister of Instruction, *Wang-yün*, said: “It is not convenient to discuss public affairs after wine, another day we will talk about it.” Upon this all the ministers departed. Now as *Chō* was leaning on his sword, standing at the entrance to the garden, he chanced to see a mounted horseman prancing up and down in front of the place and flourishing his lance. *Chō* asked *Li-ju* who the man was. *Ju* replied: “He is *Ting-yuen*'s illegitimate son, his surname is *Lü*, his name is *Pu*, and his title is *Fung-sien*, your lordship should avoid him.” *Chō* then re-entered the garden, and so got out of the way. The next day it was reported that *Ting-yuen* was at the head of troops outside the city and challenging to battle. *Chō* in a rage went forth, accompanied by *Li-ju*, leading troops to meet him. The two lines in semi-circles stood opposite to each other, and there was *Lü-pu*, having a golden band round his hair, and having on a military cloak beautifully embroidered, armour also of the *T'ang* period, and a girdle wrought with lions and gems. He spurred his horse, raised his lance, and following *Ting Kien-yang*, came out to the front of the line. *Kien-yang* pointed to *Chō*, and upbraided him, saying: “The government is in misfortune, and the eunuchs are managing affairs to the ruin and desolation of the people and the country. While you, who have not an atom of merit, are desirous of creating rebellion. How dare you traitorously attempt to cause an abdication?” *Chō* had not time to reply

h. 1. *t'íng*." *Tung-chō wéi-kí huüi-yén, Lù-pū fī-mà shā-kuó-lai.* *Tung-h. 16. chō huáng-tsei.* *Kién-yáng sú kiün yén shā.* *Chō pīng tā-pai, tui h. 30. sān-shí yú lī hiá-chai.* *Tsú chüng sháng-i.* *Chō yú:* "Wù kuán Lù-i. 15. pū fī ch'áng-jén yé. *Wù, jō tē tsè-jén, hō lú t'iēn-hiá tsai?*" *Ch'äng j. 1. ts'iēn yí-jén ch'ü yú:* "Chù-küng wú yá, meū yù Lù-pū t'üng hiáng, j. 16. chī k'í-yung q̄r wú-meū, kién-lí wáng-i; meū p'ing sān-tsān pū-lán-k. 2. chī-shí shuo, Lù-pū kùng-sheü lai kiáng: k'ò hú?" *Chō tā-hí, kuān k. 17. k'í jín nái Hù-fán Chüng-làng tsaiang, Lù-sü yé.* *Chō yú:* "Jù tsaiang l. 2. hō-i shuo chī?" *Sü yú:* "Meū wán Chù-küng yíu ming-mà yí-pí, haú l. 18. yú: "Chit'ú, jí-hing ts'iēn lì; sū tē tsè-mà, tsai yíng kín-chū, i-lí kí k'í m. 7. sín; meū kāng tsín shuo-ts'í, Lù-pū pí fán Ting-yuén, lai t'el Chù-m. 22. küng i." *Chō wán Lù-jú yú:* "Tsè-yén k'ò hú?" *Jú yú:* "Chù-küng n. 7. yú-ts'í t'iēn-hiá, hō-sí yí-mà?" *Chō hién-jén yù-chī, kāng yú huáng-n. 23. kín yí-ts'iēn-liáng, ming-chū sú shí-kö, yú-tai yí-t'aiú.* *Lí-sü ts'i-liau o. 10. lì-wú, t'el Lù-pū chái lai fü-lú, kiün-jín weí-chú.* *Sü yú:* "K'ò sú-o. 27. paú Lù Tsaiang-kiün."

21. Selections from *Aesop's Fables*, translated (1), v. native text, page 21.a. 2. *Sü-mü kíng-yú.*

a. 7. *Sí yíu wéi fú-chè, ngó-píng tsai ch'wóng tsaiang-tsí, chung-tsé huán a. 21. t'íng fán-fú, k'í-fú yú:* "Wù yíu yí-wú, jù-tàng shí chī; súi chī mü-b. 8. t'iaú yí-sú, líng k'í-tsé ché chī, shí náng-tsóan feú?" *Chung-tsé jú-míng b. 24. chī-chū, pí náng-tsóan.* *Fú huüi chī yú:* "Jù tsie chü-t'iaú ch'eu-ch'í, c. 9. ts'í-tí fán-ché, shí náng-tsóan feú?" *Yü-shí mó-pü súi-sheü q̄r tsóan.* c. 25. *Fú yú:* "Ngò sú chī heú, jù-tàng pí-tí fán-lí; hō, tsé pí sheü jín-kí, d. 13. fán, tsé i yú ché-tsóan. *Tsé-mü tsé i-weí ching-i.* *Sü-yú yún:* "Shén d. 30. chī siäng-i;—lién, tsé wán wú yí-shí; jō fán-ché, shén wáng, tsé chī e. 16. hán, wú-yíu pí-shí yé." *Shín chü!* *Jú i yí-kuó q̄r lén; kō-kú yí-fang-f. 4. ché, sién yíu pí-pai, fán pí-jú hō-lí siäng-lién chī weí meí yé.*

g. 2. *Paú gān shū.*g. 6. *Sz-tsé shü-shwiü yú kiaü-wai, siaü-shü tsai-páng wán-t'iaú, kíng-*

*Kiaü* (19. d. 16), commonly 'to teach,' is here used, like *kiaü*\* 'to call,' for 'to command, to bid,' and the next words, *t'íng-tsíù chī-yó*, which are the object of this *kiaü*, are exactly in accordance with the use of the figure metonymy in the construction of phrases; e. g. *tsiù*, 'wine,' is here put for 'drinking the wine.' The whole phrase must be taken as the object of *kiaü*, in one expression. (Cf. Part I. Art. 211.)

Observe the use of the qualifying expression *lí-shíng* (19. d. 22), 'stern voice,' before the verb *yú* 'to say,' meaning 'in a stern tone he said' or 'he said sternly.' A language like the Chinese, which is wanting in marks for the different cases, admits of great variety in translation without inaccuracy, but good judgment is requisite to an idiomatic version from or into this language. The words of *Tung-chō* (19. d. 25) exemplify the remarkable terseness of the style of the *San-kuó*; here we have literally, 'I have one word, all officers quietly listen,'—'all officers incline ear.' (See the translation on page 63.)



before *Lü-pu*, at a flying speed, darted across. *Chō* at once withdrew in a state of trepidation, but *Kien-yang* followed him with his troops also in pursuit, and *Chō*'s soldiers were completely routed. After retreating for about thirty furlongs, they threw up a stockade, and a council of war was held. *Chō* said: "I perceive that *Lü-pu* is no ordinary man; if I could obtain him, what need should I have to be anxious about the empire?" A man then came out and said: "My lord, be not concerned, I am a fellow-townsman of *Lü-pu*,—I know that he is brave, but without much sense, he looks at gain and forgets right principles; I can, with a very small amount of fine talking, cause *Lü-pu* to come and pay his respects to you. Will you allow it?" *Chō* was much pleased, and observed that the man was the veteran adjutant-general *Li-seu*. *Chō* said: "But how will you speak to him?" *Seu* replied: "I have heard that your lordship has a celebrated horse, named the 'Purple-hare,' which can go a thousand furlongs a day, I must have this horse, and with gold and pearls obtain possession of his heart; and I will so manage to address him that he shall turn against *Ting-yuen* and come over to your lordship." *Chō* asked *Li-ju*, saying: "Will this do?" *Ju* replied: "Your lordship wishes to take the empire, why should you have any concern for a horse?" *Chō* then gladly gave it up, together with gold, a thousand ounces, several tens of bright pearls, and a jewelled girdle. *Li-seu* took the presents to give to *Lü-pu* in the entrenched camp. While hiding himself in the road, the soldiers surrounded him, but *Seu* said: "I have a message to general *Lü-pu*."

*Translation of the Selections from AESOP'S FABLES (1), v. native text, page 21.*

#### The comparison of the bundle of wood.

Once upon a time there was a father laid in sickness upon a bed, and, being about to die, all his sons stood around to hear his dying commands. The father said: "I have something which I wish you to attempt," and forthwith he threw down a bundle of sticks, bidding his sons to break them, and to try whether they could snap them in two or not? All his sons did as they were bidden, but they were unable to break them in two. The father then instructed them, and said: "Do you now pull out each stick! and snapping them one after the other, try if you can break each in two or not?" Upon doing this, there was not one which remained unbroken. The father said: "After my death you should not separate! If you are united, you will not be insulted by others; if you divide, then it will be easy to break and disperse you, just as this bundle of sticks shows. The proverb says: 'When the lips and teeth are alike united, not one in ten thousand will be lost; but separate them, and then the lips are dead and the teeth grow cold, and every thing is lost.' Pay attention to this! Like as in a kingdom where each man considers his own house alone; there are few who are not destroyed; but there is nothing so desirable as united strength!"

#### The rat that returned a kindness.

While a lion was soundly sleeping in a wild region, a little rat came playing near him. The lion having awoke in a fright began to play with him.

g. 20. *sīng qī hí-chī.* *Sz̄ sūl̄ i chaū feū-chī, shū pū-nāng tū, gaī-mīng chaū-h. 7. hiá.* *Sz̄ niēn siaù shū kū-kū chī t̄l̄, shā chī wú-yī, pū-jū shè-chī.* *Shū h. 25. tē-miēn, heú yū sī-tsà wū-t̄l̄ lī-chè chī wàng, shī pū-nāng tū.* *Shū i. 12. niēn chaū-hiá chī gān, sūl̄ tsīāng wàng yaū-p̄ō, sī-tsà chī tē-tū-shīn.* i. 28. *Jū shī sō-weí:* “*Shī-qī t̄iaú liáng, pū-chī hō t̄iaú tē-lī!*” *Yiú yūn:* j. 14. “*Tē fáng-sheù-shī, sūl̄ fáng-sheù; tē jaú-jén-chū, tsīe jaú-jín; tsī wū j. 30. kīng-shī jín siaù.* *Chīng kūng kīn-jī chī siaù-jín, shī tsīāng-lai chē k. 15. gān-jín, yī wī-k̄d tīng yè?*”

### Chē-fū kiù Fū.

l. 2. *Yi-jī chē-fū tsīāng chē-lēn hiēn yū siaù-k̄äng, pū-nāng kī.* *Chē-fū l. 7. kīu kiú yū A-mi-to Fū.* *Fū kō kiáng-lín wán yū:* “*Nī yù hō-sé m. 10. siāng-kīu?*” *Fū yū:* “*Ngò chē lō-k̄äng kīu Fū-lī pā-kiú.*” *Fū yū:* m. 25. “*Jū tāng kiēn kāng kī chē, qī piēn kī mā; tsé-jén tāng-chī u tsé kīäng,* n. 11. *jō-jū chūl̄ sheù qī tai, ngò yī wū-nāng weí i.*” *Jū shī-jín, kī-shī kīu n. 29. Fū, yī tāng-siēn tsín kī-lī, nái k̄d.* *Jín qī súng Fū wán-shīng, pū-jū o. 16. tsé-hing miēn-lī.*

### 22. Selections from Aesop's Fables, translated (2), v. native text, page 22.

#### Lāng tuán yāng-gán.

a. 7. *Kū yù hiēng-kiuèn, kū-pìn yū lāng, weí yāng fū-i, kū-liāng sū-hō,*  
a. 23. *tsīng pū-k̄äng huān, kīu lāng tsé-chū.* *Lāng tsī chī-ü-ch'āi, tsīāng b. 6. yāng nā-huō, sín yū:* “*Àr kīén meū-kiuèn kū-liāng; jī-kiu pū-*  
b. 20. *huān, shī hō taú-lī?*” *Yāng yū:* “*Pīng-wū tsé-sé, nái kōi-āng-kiuèn c. 4. wū-kaú yè.*” *Lāng wán kiuèn yū:* “*Yāng pū-k̄äng chaū, qī yù c. 17. pīng-kū feù?*” *Kiuèn yū:* “*Yīng, kiū, kiai k̄d tsé-chīng.*” *Lāng tsī c. 30. chuēn-lai yīng, kiū, mién-mién siāng-chī.* *Yīng, kiū, chīng chīn-sé!* d. 13. *yāng kīén kiuèn liāng, ngò-tāng mū-kī; pīng-fī wū-kaú, kī gān tsīāng d. 28. yāng, gán-liū chī tsūi.*” *Lāng tūi yāng yū:* “*Hiēn yù tī-chīng, qī e. 12. sháng lai hū?*” *sūl̄ shā-chī.* *Yū-shī kaú-chī-kiuèn, yū shīn-sé-chī*

*Shī-tsī* (19. e. 25) should be *shè-tsī* ‘the gods of the land and the grain,’ which are worshipped by the Emperor and his suite, in person, on particular occasions. *Tsāng-miāu* (19. e. 23) is the ‘Temple of Ancestors,’ which also receives a periodical visit from the Emperor.

*Sháng* (19. e. 28) ‘upper’ for ‘superior,’ and is here put for the Emperor, as the highest individual of all the superior classes.

*Tsūng-mīng* (19. f. 6), ‘intelligent-bright,’ is here put as an attribute to *Chīn-lī*, but *after* instead of *before* it, and where we should use a relative clause. It may be looked upon as an apposition to the previous word, and its position is worthy of attention.

*Tīng-pā* (19. g. 1) ‘having heard,’ in which *pā*, ‘to cease,’ gives the force of the perfect tense in European tongues: (cf. Part I. Art. 197.) *Tsé-sháng* (19. g. 7) ‘among those sitting;’ *sháng* ‘upon, upper,’ stands for several ideas in different constructions. Compare *tiēn-sháng* (8. b. 4) ‘at the inn,’ as we say, “on ‘Change’ for ‘at the Exchange.’”

*Tē-tsà* (19. h. 8) means the legitimate son of the Emperor, the son of the principal wife,—the Queen, who is called *Chīng-shī*.

### \* 正室

The lion with his paw covered him, so that the rat, being unable to escape, cried piteously from beneath the claws. The lion bethought himself that the rat had a very small body, and that if he killed him no profit would accrue, so he deemed it best to let him go. The rat was therefore let off, but on another occasion he met with the lion caught by mistake in the hunter's net, and with all his strength he could not get out. The rat remembered the favour while under the claws, and at once set about gnawing the net through with his teeth, and at last he gave the lion his liberty. Just as in the world we say: "Of twelve beams of wood, we know not which is the strongest." And again they say: "When you can deliver any one, you should do so; when you can spare any one, you should spare, and on no account look upon others as insignificant. Lest indeed the mean man of to-day should be our benefactor to-morrow,—who knows?"

*The coachman praying to Fū (Buddha for Hercules).*

One day a coachman got his carriage wheel sunk into a little pit and was unable to raise it out, so he begged for assistance from Amida Buddha, who really descended and enquired, saying: "What do you want?" The man said: "My carriage has fallen into this pit, and I pray for the power of Buddha to pull it out." Buddha replied: "You ought with your shoulder to raise the vehicle, and lash your horses, then assuredly it will arise from this pit; but if you let your hands hang down and wait, even I shall be powerless to help you." Thus it is in the world; when affairs are urgent, men pray to Fū; but they ought first to exhaust all their energy, and then they would be able to manage them. For if you call on Fū ten thousand times, it will not be so good as using your own exertions.

*Translation of the Selections from Aesop's Fables (2), v. native text, page 22.*

*The sentence of the wolf in the suit about the sheep.*

In former times there was a savage dog, who petitioned a wolf, saying that a sheep owed him several measures of corn, and that he would on no account pay, and he begged the wolf to act as arbiter. The wolf sent out a bailiff to seize the sheep, and having caught him, he examined him, saying: "You have owed a certain dog some corn for a good while, and have not paid, what sort of principle is that?" The sheep replied: "It is no such thing, but that mad dog has accused falsely." The wolf asked the dog, saying: "The sheep is unwilling to confess, have you any proof against him?" The dog replied: "The eagle and the kite can both bear witness." The wolf then summoned the eagle and the kite to appear before his face and to testify. They declared that it was all true; that the sheep owed the dog the provision, "We have seen it," said they, "and he is not falsely accused, we beg you graciously to take the sheep and deal with him as the law directs to cure him of this crime." The wolf then took the sheep and said: "Now we have strong proof, do you still persist?" and forthwith killed him. Thereupon the dog which had at first accused him, with the wolf which had adjudged the affair, together

- e. 28. *lāng-kwān*, *pīng kān-chéng-chī yīng-kiū*, (*shē-hiē yī-wō*) *kóng fān k'ī*  
 f. 13. *yāng*. *Jù shí-jìn*, *jō yìu tsé-ts'ái*, *mēi chāu huōng-hō!* *yíú*; *yú t'ān*  
 f. 28. *lāng chī kwān*, *yuēn-kaú jū kiuēn*, *kān-chéng jū yīng-kiū*; *tsé pū-pī*  
 g. 13. *wáng k'ī pīng-kung tuán-sz i!* *Yén yún*: “*Síáng yìu chī, fān k'ī*  
 g. 27. *shēn*.” *K'ī pū hú?*
- h. 2. *Tu-shé yáu tsé*.
- h. 7. *Sí yíu tu-shé, yuēn-jí tī-p'ú*; *yú wū, tsé yáu*; *shí yíu lì-ts'ó tsai-ts'iēn*;  
 h. 25. *shē tsé chī-en qīr yáu-chī*. *K'ī chū tsé chī*, *hǔ-tí k'ō-kiēn*, *t-weí yáu*  
 i. 12. *shāng tsé-ts'ó*, *fū tsai yáu-chī*. *Tsé-ó yú*: “*Jù sīn kiuēn-tū, pū-nāng*  
 i. 27. *hai jìn, fān hai tsé-kī*.” *Jù shí yíu lāng-sīn-chī, chāng tsai gān-lī*, *è*  
 j. 14. *yēn-yú huüi-jìn, qīr pū-chī shí tsé huüi*. *Shín chī!*

## k. 2.

*Fù-t'ēu k'īu píng*.

- k. 7. *Sí yíu fù-t'ēu, sūi jūi qīr wū-yúng, tsé-sz pī-té yī-píng, fāng k'ō*  
 k. 24. *kiēn-yúng yū-shí*; *nai k'ī k'ī shí yú*: “*Síen-sāng, tsé ngò yī-mū, pū-*  
 l. 10. *kwō hēn-wéi yī-píng tsü i*; *t'ā-jí tsé-tāng t'ā-paú*.” *K'ī shí tsé-kú chī-kō*  
 l. 29. *fān-shíng*; “*Hō-sī yī-píng?*” *K'ī-jēn yū-chī*. *Fù tē k'ī píng*; *sò-yíù*  
 m. 15. *shú-lín, tsin p'í fā-kú!* *Hō k'ī shú-chī yú tsai!* *Jù shí-jìn sò weí*:  
 n. 2. “*Tsé hū t'iēn yī*.” *Yíú yún*: “*Tí-taū, kī-míng*,” *shí yè!* *Fān-jìn*  
 n. 16. *pī-sū kō shéu k'ī fān tsé*, *wū chī-ts'ān yú jìn, chīng-k'ung* (*yíu jū fū*  
 o. 3. *píng*), *tsé hwaí chī wān i*.

23. Official Papers (Lin's Letter to Queen Victoria (1)), v. native text,  
page 23.

- a. b. 1. *Kin-ch'āi, Tá-chün, Ping-pú Sháng-shū, Liang-Hū Tsüng-tū, Lin,*  
 a. 17. *Ping-pú Sháng-shū, Liang-Kwāng Tsüng-tū, Tang,*  
 b. 17. *Ping-pú Shí-lāng Kwāng-tüng Siün-fū, I,*  
 c. 1. *hwüi-t'üng chaú-hwüi Yīng-ki-lì kwō wāng, weí líng-kín ā-piēn*  
 c. 15. *yēn-sz; chaú-té t'iēn-taú wū-sz pū-yúng hai-jìn, è lì kī; jīn-ts'īng*

*Kwō-shí* (19. h. 12) is a union of two verba, ‘to pass over’ and ‘to fail,’ put for ‘transgression’ or ‘fault.’ (Cf. Part I. Art. 101.)

*Hüáng* (19. k. 15), ‘towards,’ is used here for ‘at:’ (cf. Part I. Art. 407. 4.) *Kóng* (19. k. 18) here means ‘public,’ as often; e. g. *kóng-wān* (24. d. 15) ‘public despatch,’ but in *kóng-hiāng* (19. c. 10) it means ‘nobles,’ and *kóng-taú* (19. l. 11) means ‘just,’ because justice is founded on the common rights of mankind. Again, *kóng* (19. n. 12) is ‘you, my lord.’ (cf. 20. d. 13, 14.) *Tsiü-héu* (20. b. 14) ‘after wine.’ Here *tsiü*, ‘wine,’ is put for ‘drinking wine.’

Observe the ellipsis of the substantive verb in *tsé hō jīn yé* (20. c. 23—26).

The description given of the dress of great men and heroes in Chinese romances is generally elaborate, as is that of *Lü-pū* (20. e. 24—f. 13), who played an important part in this story of the *San-kwō*.

*Fī-mà* (20. h. 10), lit. ‘flying-horse,’ is an example of the use of the verb to qualify the noun; but in such cases the qualifying verb or participle has often to be translated by an adverbial expression; and here we must construe, ‘his horse going at full speed.’ *Shā* (20. h. 12), ‘to kill,’ is here used to intensify the expression, to imply that he darted across the intermediate space. The use of *hiá* (20. i. 4) ‘down,’ or ‘lower,’ for ‘throwing up’ a stockade, or ‘entrenching themselves,’ is very idiomatic. In fact *sháng* and *hiá*, as will

with the false witnesses,—the eagle and the kite (a nest of birds of the same feather),—divided the sheep among themselves. Thus it is in the world, if a man possess wealth, it will daily bring crosses and woes upon him, and should he cross the path of a magistrate who is greedy like the wolf, and an accuser like the dog, and false witnesses like the eagle and the kite, then he must not expect to have it decided according to any justice in the case. So the proverb says: “The elephant has tusks of ivory, and we burn his body *for them*, is it not so?”

The venomous snake bites the file.

Once upon a time a venomous snake wound itself into a blacksmith's shop, and every thing which fell in its way it gnawed. Now it happened that a sharp file came in its way, so the snake coiled itself round it and began to gnaw it, but his mouth suddenly coming in contact with the sharp teeth of the file, drops of blood were to be seen; he thereupon thought that these were from the wounds inflicted on the file, so he went on gnawing it. But the file said: “Your heart is very venomous, you are not able to hurt others, but, on the contrary, you may injure yourself.”

Just so in this world, those who have the hearts of wolves are constantly in secret slandering others, but they unwittingly defame themselves. Beware of such!

The axe-head begs for a handle.

There was once an axe-head, which, although sharp, was useless, so he thought within himself that he must obtain a handle, and be useful in the world. Then he besought a tree, saying: “Sir, give me a piece of wood, only sufficient to make a handle, and some other day I will, as in duty bound, reward you.” The tree on seeing his branches so abundant, thought, ‘Why should I grudge a handle?’ And so generously gave him one. The axe now having obtained a handle, cut down completely all the trees which were in the forest. What stupidity it was in this tree! So the men of the world have the saying: “Help the tiger by adding wings.” Also they say: “Present a knife and beg your life;” and so it is. Let every one keep his own share and on no account give to others, lest truly (as in the case of the axe handle) he may repent of it too late!

*Translation of Official Papers (Lin's Letter to Queen Victoria (1)), v. native text, page 23.*

Imperial Commissioner *Lin*, a Minister of State, a President of the Board of War, Governor-General of the Two *Hu* (*Hu-nan* and *Hu-pe* provinces),

President *Tang*, of the Board of War, Governor-General of the Two *Kwang* (*Kwang-tung* and *Kwang-si* provinces), and

Vice-President *I*, of the Board of War, and Lieutenant-Governor of *Kwang-tung*,

unite in making a communication to the Ruler of the English nation, in order to cause the prohibition of the opium traffic; showing that Providence does not allow any private arrangements soever to be injurious, so that they

- d. 2. pū-yuēn. Shū fī wú-shā q̄r hau-oōng? Kwei-kwo, sūi toái chūng-yāng  
d. 17. q̄r-wán lì wai; q̄r t'ung tsè t'iēn-taú, t'ung tsè jin-tséing, wí-yù pū-  
e. 3. mèng, yū sāng-sè lì-hai chè yé. Ngò t'iēn-chau sè-hai wéi kiā; tā  
e. 19. Huāng-tí, jù t'iēn chū jìn, wú-sè-pū-feú, q̄r hid-huāng tsú-yí, yí toái píng-  
f. 7. sāng, píng-yú chī chūng. Kuāng-tung, tsé k'āi hai-kín i-lai, liú-t'ung  
f. 22. meú-yí; fān Niū-tí mìn-jìn, yù wai-lai fān-ch'uēn siāng-ān, yū ló-lí chè,  
g. 10. yù sú-shí niēn yū-tsé i. Tsé yù tā-huāng, chī-d-yé, hú-sè, tàng-líi,  
g. 27. kiai Chūng-kwo pāu-kwo chī ch'ān; wai-kwo jō pū-té tsé, tsé wú i-wéi  
h. 14. míng; q̄r t'iēn-chau yí-shí t'ung jìn, hù k'í fán-mai ch'ü-yāng, tsú pū  
h. 30. kín-sí, wú-fí t'iū-sé wai fú i t'iēn-tí chī sín wéi sín yé. Nái yù yí  
i. 19. chūng kān i chī wéi ã-piēn kiai-tai fán-mai, yí-huō yú-mín, i hāi k'í  
j. 7. shín, q̄r med k'í lì, ts'iēn hí-shí chè. Sháng shau kín tsé hú-siāng  
j. 22. ch'uēn jén liú-tú jí-shín tsai chūng yuēn, fú shí fān ch'āng, sūi toái  
k. 7. tsé-tang yú-mín t'ān-k'eū-fú, q̄r ts'iāng k'í sāng, yí shú ní yíl-téz tsé-  
k. 24. hò-pí wéi gai-sí yé jén i. Tá-tséing yí-t'ung chī t'iēn-hiá, wú toái  
l. 11. twān füng-sú i chíng jín-sín, k'í-k'óng shí hai-núi sāng-líng kān-sín  
l. 27. chín-tú, shí-i hién tsíāng Niū-tí fán-mai ã-piēn, píng hí-shí chī jìn, yí-  
m. 15. t'í yēn-híng chī tsúi yung kín liú ch'uēn; wéi-sé tsé-tang tū-wú hí  
n. 1. kwei-kwo sè-shí, kò-pú hid-núi kwei-yí kān-jín sè-híng tsú-toé; tsé-fí  
n. 19. kwei-kwo wáng, líng k'í chī-toái tsé-wú píng-fí ch'ü-kwo kiai jén-yí  
o. 5. wán kwei-kwo yí-pú chén mìn-jín hí-shí fán-chè, pí ch'ing: tsé hí chī  
o. 22. k'í hai-jín, kú tí-wéi chī lí-kin.

have been seen, enter into many pure Chinese idioms. Wú (20. j. 8) ‘not, do not,’ being employed for pū-yuā, is one of the characteristics of the terse style of this work. Téng-hiang (20. j. 14), ‘of the same village,’ is another example of the predicate being of pregnant meaning, and like the attribute only being placed after the noun which it qualifies. This form is common in the San-kwo. We have chō tā-hí (20. k. 13).

Mark hò-i (20. l. 2) ‘by what means?’ and compare this use of i with i-wéi hò-jí? (19. f. 25) ‘how do you consider this?’ or ‘what do you think of it?’ (cf. 4. j. 20. and 4. e. 1.) i often has the force of the final particle ‘that, to the end that,’ or ‘for the purpose of.’ (cf. 19. e. 21; 23. l. 14; and Part I. Art. 482.)

Fú-lú (20. o. 17) ‘to hide on the road.’ In this expression the noun lú follows the verb ‘to hide’ directly, without any particle to show the relation; but the sense of the passage compels the above rendering, just as in híng-lú above (17. f. 22). This form is frequent. We have a case in the next page; ngó-píng (21. a. 12) ‘lying in sickness.’

Pages 21 and 22 of the native text contain extracts from a work entitled: “Escop’s Fables written in Chinese by the learned Mun Mooy Seen-shang, and compiled in their present form (with a free and literal translation) by his pupil, Sloth,” an allusion to which will be found in the Preface to this work, page viii. The style is quaint, easy, and well adapted for the expression of fable. It cannot be considered, however, as a very good model for composition, though it may serve as a stepping-stone to something better, and to familiarise the student with the expression of native modes of thought. But these fables abound in good colloquial phrases, to which the student will be directed by the hyphen in many cases. And here it may be observed, that the hyphen in this work is often placed between syllables which are merely grammatically united, and not absolutely, as is the case in compound words; e. g. the negatives pū ‘not,’ wú ‘without,’ some verbs, as súi ‘to follow,’

<sup>a</sup> 不 要

may serve the interests of individuals; and that the feelings of all men are similar, (*for who is there that does not hate death and love life?*) And although your honourable nation is two myriads of *li* across the vast ocean, yet you acknowledge the same Providence and the same human feelings, and there is not one of you ignorant respecting life and death,—profit and loss. Now the Celestial dynasty looks upon all within the four seas \* as one family, and the benevolence of our great Emperor (like that of heaven) comprehends all; even desert places and disconnected regions alike receive their life and nurture from thence. There has existed at Canton, from the time of the removal of the restrictions on maritime communication up to the present, regular commercial dealing, and the people of China, generally, have held a peaceful and profitable intercourse with those who came from abroad in foreign ships during a period of several tens of years until now. Moreover, with reference to rhubarb, teas, and the silks of the Lake provinces and such other commodities, which are the valuable and rich productions of China; were foreign nations unable to procure them, they would be without the means of *enjoying* their lives; but the Celestial court, looking with benevolence towards all alike, has permitted trade to be carried on with foreigners, without the least stint or grudge, and has in this course undoubtedly had no other aim in view than to imitate the beneficent principles which unite heaven and earth. But there is a class of unprincipled Barbarians, who manufacture opium, and bring it here for sale. And thus, in order to contrive profit for themselves, they tempt the common people of our land to the injury of their bodies. Formerly the consumers were only a few, *but* latterly the habit has spread its contagion, *while* it extends more deeply every day towards the centre of the land,—with its rich, fruitful, and flourishing population. But although, among the common people, there are many who gratify their appetites at the expense of their lives, and as this is the origin of the evils resulting from the habit, their case does not call for pity. Yet, when we consider the empire as a whole, under the rule of the *T'a-ting* ('Great Pure') dynasty, it is a matter of importance that the minds of men should be directed in the formation of correct customs. How then can we be willing to cause the inhabitants of the world to take with pleasure this deadly poison? Therefore from henceforth both those in the Inner land (China) who deal in opium, and also those who eat it, shall alike be liable to the severest punishment; and a perpetual prohibition against it shall be enacted and be made known every where. We have considered that this poisonous article is the secret production of artful and designing people within the boundaries of your honourable nation's tributary kingdoms, and that neither the sovereign of your honourable nation has caused it to be made, nor that even all these kingdoms manufacture it;—yea, we have heard that your honourable nation does not allow your own people to consume it, and that offenders will surely be reproved. It is certainly from knowing its evil effects that these severe prohibitions have been made.

---

\* The expression 'four seas' sometimes means 'China,' at other times 'the world.'

24. Official Papers (Lin's Letter to Queen Victoria (2)), v. native text,  
page 24.

- a. 1. *Jēn kín k'í ki-shí,—hō-jū kín k'í fán-mái, píng kín k'í chí-tsáu?*—  
 a. 17. *nài wéi ts'īng-yuēn chī taú. Jō tsá pú-shí, q̄r-jīng kàn chí-tsáu fán-mái*  
 b. 4. *yìn-yiù Nüi-tí yú-mín; tsí-shí yú-kí chī sāng, q̄r hién-jin chī sè; yú-kí*  
 b. 23. *chī lì, q̄r i-jin i hái. Tsé-kiau jin-ts'īng chī sò t'ung-hón, t'iēn-tsáu chī sò*  
 c. 12. *pú-yáng. I i T'iēn-chaú lì-chín Hwā-Ii; hō-nán lì-chí k'í míng? q̄r yáng-*  
 c. 29. *t'í shíng-míng kwān-tá, tsé i kaú-kiau yú sién; tsé ts'ung-ts'iēn wí yúng-*  
 d. 15. *kóng-wān, i-hwūi kwei-kwō Wāng; yí-tān kín-yēn, tsé yíu té-yiù wéi*  
 e. 2. *pú-chí. Kín yú kwei-kwō Wāng yó tsāng tsé hái-jin chī á-piēn,*  
 e. 18. *yúng-yuēn twán-tsó; ngò Nüi-tí kín-jin kí-shí, yí shú-kwō kín-jen*  
 f. 4. *chí-tsáu; k'í ts'ung-ts'iēn i-king tsáu-tsó-ché, kwei-kwō lì-tsé pán-líng*  
 f. 20. *hóng sèu tsín-t'í chī hái-tí; twán pú-hù t'iēn-tí kiēn kāng-yú tu-wú.*  
 g. 7. *Fi-tú Nüi-tí mìn-jin pú-sheú k'í hái, tsé kwei-kwō mìn-jin (kí-yiú*  
 g. 24. *tsáu-tsó, an chī k'í pú kí-shí) kwō píng tsáu-tsó sháng kín chī, tsé kaú-*  
 h. 11. *kwō yí pú-sheú k'í hái. K'í pú-kō hiàng t'ai-píng chī fú! Yí-chaú*  
 h. 27. *kwei-kwō kóng-shán chī chín, jí-tsé tsé mǐng yú t'iēn-lí, q̄r Sháng-t'iēn*  
 i. 14. *pú-chí kiáng tsái. Hí hú jìn-ts'īng q̄r shíng-jin. Yí-pí chī hú, huáng*  
 i. 29. *Nüi-tí kí-kíng yén-kín, wú-shí kí-shí, tsé-shí kai-kwō chí-tsáu, tséng-*  
 j. 16. *yí wú-chú k'ò-mái, wú-lí k'ò-t'í. Yú k'í ku'e-i-pán t'ú-laú, hō-pú kai*  
 k. 4. *t'í pí-nié? Hwāng Nüi-tí sèu-chú á-piēn tsín-héng fú-hó yíu shaú-*  
 k. 20. *wéi, tsái yíu Ii-ch'uén kiá-tá á-piēn, tsé-iéh-lái pú-náng-pú yí-tí shaú-*  
 l. 7. *wéi. K'íng (ch'uén nüi sò tsái t'á hó) nán mién yú-shí, k'ú-fán. Shí lì-*  
 l. 23. *pú-té q̄r hái i-héng, yí hái-jin q̄r sién hái-kí yé. T'iēn-chaú chī sò-i*

i 'to use,' which are employed as prepositions (then meaning 'with' or 'by'); and auxiliary verbs, as *náng* 'to be able,' *k'ò* 'can, may,' and demonstratives, as *tsé* 'this' and *k'í* 'his'; and the reflexive particles *tsé* 'self,' *siāng* 'mutual,' are generally united by the hyphen to the words which they affect. Very much might be done in this way to make Chinese, even the terse, classical style, intelligible in Roman letter; and it is devoutly to be wished that the various dialects may, before long, be represented by the Latin alphabet, and be freed from the cumbersome characters, which, for the masses, clog the path to knowledge.

*Sút-i* (21. g. 25), lit. 'follow,—use,' forms a redundant expression for 'with.' We have *sút* alone in *sút-sheú* (21. c. 21) 'with the hand.'

There is a great mixture of classical and colloquial terms in the style of these fables; e. g. (in 21. a. 10) we have *fú-ché* instead of *fú-tsín*, which is the colloquial term. Again, "the lion was sleeping in (*yí*—21. g. 10) a wild region;" "the mouse was playing in (*tsái*—21. g. 15) (or at) his side." Here different words are employed for 'in,' perhaps to avoid tautology, but *yí* is not often used in colloquial style. *Fán-fú* (21. a. 22) 'command, bidding,' is the common expression for commanding an inferior.

The expression *pú-jú* (21. h. 20) has occurred several times. It signifies literally, 'not as' or 'not like,' and must be explained to mean 'there is nothing like' or 'the best thing to do is.' (cf. 14. i. 24. and 21. o. 14.)

*Tsāng\** (21. i. 18) in the sense of 'to take' is not very common; it corresponds in use to *pa*<sup>b</sup> 'to take,' meaning 'referring to, touching, concerning,' it refers to the object mentioned, and helps to form an expression, like the "accusative of closer specification"

<sup>a</sup> 將

<sup>b</sup> 把

*Translation of Official Papers (Lin's Letter to Queen Victoria (2)), v. native text, page 24.*

But though you forbid the eating of it,—what is that compared with the prohibition of its sale and the restriction on its manufacture?—this latter would be the rational means of cleansing the source. If you do not eat it yourselves, yet by continuing presumptuously the manufacture and the sale of it, you tempt the lower orders of the Inner land (China),—you truly desire to live yourselves and to overwhelm others in death,—you seek your own profit, and bring loss upon other men. All these things are what the common feelings of humanity hold in abhorrence, and what Divine Providence will not tolerate. And since the power of the Celestial dynasty moves both Chinese and Barbarians, what difficulty would there be in establishing regulations respecting their fate? But having regard to propriety, sacred honour, and magnanimity, it is certainly proper, in the first place, to issue commands; and, as heretofore no public despatch has been sent to the Sovereign of your honourable kingdom, if the matter be the subject of rigid prohibition on a sudden, then some may be tempted to plead ignorance as an excuse. *But* as the case stands, we would with the Sovereign of your honourable nation, covenant to abolish for ever this hurtful opium drug, we should forbid the consumption of it in the Inner land (China), and the tributary kingdoms also should forbid the manufacture of it. As for that which has already been made, your honourable government should issue commands for its collection from every quarter, and for its complete destruction in the bottom of the sea, nor let any more of the poisonous article exist any longer in the world. *Then* not only will the people of the Inner land (China) not be injured by it, but also the said people of your honourable nation (who being the makers of it certainly know how to eat it), when the manufacture is forbidden, will of necessity be also uninjured by it. Will not each party then enjoy the happiness of peace? And in addition to this, by your honourable nation's respectful and sincere obedience, you will show a clear apprehension of divine principles, and Heaven will not bring down calamities *upon us*. This will be in harmony with the feelings of humanity and with those of the sacred sages. Also let it be remembered besides, that the people of the Inner land (China), being under severe prohibitions against the eating of it, if the aforesaid nations still manufacture it, there will assuredly be no market for it, and no device will cause profit to arise therefrom. Thus, with the prospect of losing the capital and labouring in vain, will it not be better to change your plans for another employment?

Furthermore, all the opium which can be found in the Inner land (China) has been delivered over to be consumed by fire, and if in future there happen to be any Barbarian ships conveying opium hither, the whole must be destroyed by fire. But we fear (as there will be other goods in the same ships) it will be difficult to distinguish the jewel from the stone, and all must be burnt alike. Thus, not obtaining any profit, and injury taking a substantial form, in wishing to hurt others, you will hurt yourselves first. The Celestial dynasty's

- m. 12. *chìn fù wán-kwō chè, ching yiù pü-ts'ě chī shén, wéi wū wéi, yēn chē*  
 m. 28. *pü-tsāu yē. Kwei-kwō Wáng tsé-taú tsé-wān, tsé tsīāng kō hāi-k'ōe*  
 n. 13. *twán-tsāu, yuēn-yiù sū-héng i feú híng. Wú-huāng shí chī t'ing*  
 n. 27. *ch'ū tsí.*
- o. 3. *Taú-kwāng shí-kiù nién q̄r yū —— jì, i-hwiéi Yīng-kwō chī*  
 o. 21. *chau.*

25. Official Papers (From the 'Supplementary Treaty of 1844'), v. native text, page 25.

- a. 1. I. *Yí sò-yiù Kin-ch'āi, Kung-shí, Tá-chín huá-yá k'iēn-yín, tsin*  
 a. 15. *ch'ū-k'ēu hó-wū shwūi-hiáng, tsé-lí fú-niēn chā tsé, sé-heú Kwāng-cheou,*  
 b. 1. *Fü-cheou, Hiá-mān, Ning-pō, Sháng-hai, wù kiàng-k'ēu, kiún fúng i-*  
 b. 15. *wéi shí.*
- b. 18. II. *Yí sò-yiù Kin-ch'āi, Kung-shí, Tá-chín huá-yá k'iēn-yín sēn-*  
 c. 2. *tíng meú-yí chāng-ch'ing fú-niēn chī kién, sé-heú wù kiàng-k'ēu, kiún-*  
 c. 17. *fúng i-wéi shí.*
- c. 22. III. *Yí sin-tíng meú-yí chāng-ch'ing t'iāu, hó-ch'uēn tsin*  
 d. 5. *k'ēu paú kwān yí-kw'ān, nūi sò yēn fā yín jō kān yuēn, kí hó-wū ch'ā*  
 d. 22. *ch'āu jí kwān tāng yú, tsé yín lién hó yíng-kweí Chūng-huá kwō nū,*  
 e. 8. *i ch'ūng kung-hiáng.*
- e. 43. IV. *Yí Kwāng-cheou, Fü-cheou, Hiá-mān, Ning-pō, Sháng-hai, wù*  
 e. 25. *kiàng-k'ēu, k'āi kwān chī heú, kí Yīng-shāng meú-yí chū-sò, ché chān*  
 f. 10. *wù kiàng-k'ēu. Pü-chān fú t'ā-chú kiàng-k'ēu, yí pü-hù Hwā-mān tsāi*  
 f. 26. *t'ā-chú kiàng-k'ēu, ch'úen t'ung sé siāng meú-yí, tsīāng-lāi Yīng-kwō*  
 g. 10. *Kung-shí yiù yú-shí mēng, pü-hù t'ā-wàng, q̄r Yīng-shāng jú huō pei*  
 g. 26. *yō, pü-fū kín-ling, kí tsīāng Kung-shí kaú-shí chī jō wàng wān, shén*  
 h. 12. *wàng t'ā-chú kiàng-k'ēu, yiù pién fán-mái jín p'ing Chūng-huá yuēn-*  
 h. 26. *pién, lién-ch'uēn lién-hó yí-ping ch'āu tsú jí kwān, Yīng-kwān pü-té*  
 i. 11. *tséng-lāi, t'āng Hwā-mān tsāi t'ā-chú kiàng-k'ēu, yú Yīng-shāng sé*  
 i. 25. *ch'úen mōu-yí, tsé Kwō fā kú tsāi, yíng-chaú lí pán-lí.*
- j. 11. V. *Yí tsīen tsāi Kiāng-nán nié-kíng i-tíng, i-heú shāng k'iēn, twán*  
 j. 25. *pü-k'ō kwān wéi paú kiau, yiú sin ting meú-yí chāng-ch'ing t'ié t'iāu,*  
 k. 11. *Yīng-shāng yú Hwā-shāng kiau-yí yí-kw'ān, nūi-fū tsīāng pü-nāng*  
 k. 25. *chī yáng-háng tāi p'ēi-chī kiau lí, ch'ing chīl chō p'ēi. Tsé shí shāng*  
 l. 10. *mēng tsāi gān. Sé-heú pü-k'ū Hwā-shāng k'iēn Yīng-shāng, kí Yīng-*

in Greek: (cf. Part I. Art. 407. 6.) There is another example of this use of *tsīāng* in 21. l. 11.

*A-mi-to Fü* (21. l. 26). This is the common name of Buddha in China. The name which serves for all the various forms of calling upon the deity, whether in oaths or in prayers.

Observe the use of *siāng*<sup>b</sup> in *siāng-k'it* (21. m. 10), in which expression it corresponds to the use of the middle voice in Greek. It implies two parties: (cf. Part I. Art. 215.)

<sup>a</sup> 明 紳句 'a treaty' (between two nations).

<sup>b</sup> 相

means of holding the myriads of nations in subjection is unfathomable and divine, and produces reverence beyond the power of words to tell! Let it not be said that early warning was not given! When Your Majesty receives this despatch, then take measures for seizing all the opium at every sea-port, and send us a speedy reply. Do not, by false embellishments, evade or delay! Earnestly reflect on these things, and earnestly observe them!

In the nineteenth year of *Tau-kwang*, in the second month, on the —— day. A communication addressed to England.

*Translation of Official Papers (From the 'Supplementary Treaty of 1844'), v. native text, page 25. \**

Art. I. † The tariff of export and import duties which is hereunto attached, under the seals and signatures of the respective plenipotentiary and commissioners, shall henceforward be enforced at the five ports of Canton, Fu-chau fu, Amoy, Ningpo, and Shanghai.

Art. II. The general regulations of trade which are hereunto attached under the seals and signatures of the respective plenipotentiary and commissioners shall henceforward be in force at the five afore-named ports.

Art. III. All penalties enforced, or confiscations made, under the third clause of the said general regulations of trade, shall belong, and be appropriated to, the public service of the government of China.

Art. IV. After the five ports of Canton, Fu-chau, Amoy, Ningpo, and Shanghai shall be thrown open, English merchants shall be allowed to trade only at those five ports. Neither shall they repair to any other ports or places, nor will the Chinese people, at any other ports or places, be permitted to trade with them. If English merchant vessels shall, in contravention of this agreement, and of a proclamation to the same purport, to be issued by the British plenipotentiary, repair to any other ports or places, the Chinese government officers shall be at liberty to seize and confiscate both vessels and cargoes; and should Chinese people be discovered clandestinely dealing with English merchants at any other ports or places, they shall be punished by the Chinese government in such a manner as the law may direct.

Art. V. Formerly in *Kiang-nan* it was agreed that the government could not be responsible for the debts of merchants, and according to the 4th clause of the newly established regulations concerning 'commercial dealings between English and Chinese merchants,' it is no longer allowable to ask for the repayment of debts by appealing to the old laws, which required the Hong merchants to pay the debts of each. This is truly and clearly declared in the records. Henceforth, whether a Chinese merchant owe any thing to an English merchant, or an English merchant owe to a Chinese merchant, if the

\* Page 25 of the native text was erroneously headed 'a notice and a petition,' which should have been the heading for page 26.

† The version here given is that published as the English treaty, which was in fact the original, and of which the Chinese text in the Chrestomathy is the translation.

- l. 24. *shāng k'ién Huò-shāng chī chái, jú kò cháng-kú k'iō-tsō, jìn tsái ch'ān*  
 m. 9. *ts'qñ, kiün yíü Huò Yīng kai kwán-sz-kwān, yí-t'i ts'üng kung-*  
 m. 23. *chú k'i, i-chau píng-yún. Jing-chau yüen-yó p'i-tsó tai-weí chō-chuī,*  
 n. 9. *kiün pü tai-weí paù-ch'āng.*
- n. 16. VI. *Yí Kuâng-cheü tàng wù kiàng-kéü, Ying-shâng, huò châng*  
 n. 27. *ch'uén kú-chú, huò pü-shí wâng-lâi, kiün pü-k'ò wâng taú hiâng-kién,*  
 o. 12. *jín-i yíü-hîng, yíü kâng pü-k'ò yüen-jí nüí-tí meú-yí.*

26. Official Papers (a notice and a petition), v. native text, page 26.

a. 2.

*Kin yé-hîng yó.*

- a. 7. *Lí kin yó jìn meū-meū tàng, weí yén kin yé-hîng, i ts'ing t'i-fâng*  
 a. 23. *sz. Kuò-kiâ chung-män k'i-sí, yí-lai hú paú-ké, hiâng-män t'i-lîng haú-*  
 b. 10. *pâng, kin fâng k'i taú-tsé. Kíat yíü mèng kin. Shíi kàn weí fân. Kin*  
 b. 25. *kién t'i-fâng fân-huán, taú-tsé ch'âng-kw'âng, ts'ung yíü yé-hîng pü-kín.*  
 c. 10. *Hí pién k'i-châ? Shí i shîng-kí gán taú, shín chí mèng-hò k'iâng-kie,*  
 c. 26. *ts'in pü-gân chìn, kiâ pü-liâu sâng. Hai mò tsé i! Hó shú tâ yén! Weí-*  
 d. 13. *tsé shé tsiu huii chung, yén shé kin-yó. Yí yú huâng huâñ, tsé kin*  
 d. 28. *jín hîng, chí chí wû-kâng sân-tiên, fâng k'ò-jín k'i lai-wâng. Meí-jí*  
 e. 14. *lén-liú siúñ ló, jú yíü fán-kín-chè, mèng-ló weí haú, kó-kó sheù-chí*  
 f. 1. *ts'ang, taú, nû, ch'üng, shâ-sz wû-lán, t'âng mèng-ló shí, chí tiên yí*  
 f. 16. *mèng pü-taú, lai-jí ts'ing-shín, huii-chung kung-fâ, kiü pü k'îng tai.*  
 g. 1. *Tí sié li sú chí, shâ chú châng-kwâ, shú p'i sêng tai yú chí jin, chí sô*  
 g. 19. *kiai: qí kí-mèng keù-taú chí jin t'e ch'ing i. Kin-yó.*

The pronoun *k'i* 'he, his,' in the expressions *k'i-ché* (21. m. 29), *k'i-mâ* (21. n. 3), is used like our definite article 'the,' for the second person *jú* (21. m. 25) has just been used, therefore *k'i* could not be construed as 'his' in this place.

*Yú* frequently means 'with reference to,' so in *to beg something of somebody*, it signifies 'of' or 'from,' as in 22. a. 13.

*Ts'ó-chü* (22. a. 29), lit. 'to be the master,' is 'to act as judge.' (cf. Part I. Arts. 221, 361. 5, and 371.) *Ts'ó* is again used for the verb *to be* in 22. c. 26. *Taú-lí* (22. b. 23) 'law of reason, rule of right,' is the general term for 'good principles' of justice, taste, feeling, or judgment. It is to a Chinese that indefinable standard of right and wrong, which suits his own peculiar habits, tastes, or feelings: (cf. Mr. Commissioner Yeh's dialogues with his interpreter, Mr. C. Alabaster, given in the *Times* during the war of 1856.)

*Mú-kí* (22. d. 19), lit. 'eyes struck at,' must here mean 'happened to see.'

*T'ê-ching* (22. e. 9), lit. 'iron evidence,' means 'strong testimony.'

*Lin*, the author of the paper addressed to the Queen of England, which is to be found on pages 23 and 24, was, like *Yeh* of recent notoriety, a good representative of the exclusive policy of the Chinese. He was an able writer, and a sincere upholder of the government which he served. He was the tool of the then dominant party in Peking, whose plan was to suppress the opium trade and to humble foreigners. His great literary work, the *Hai-kwø t'u-ché*, has been noticed on page 15 of Part II. Many errors exist in those parts of it which relate to foreign nations, but a good deal of information is to be found in it upon other subjects, which relate to China and the neighbouring countries.

<sup>a</sup> 告白 'a notice.'

<sup>b</sup> 其

<sup>c</sup> 於

accounts and vouchers be well authenticated, the persons present and the property still existing shall be dealt with by the Chinese and English authorities, according to the principles of justice, so as to manifest impartiality. And, according to the original stipulations, both these authorities shall prosecute in behalf of creditors, but in no case shall they be made responsible for them \*.

Art. VI. It is agreed that English merchants and others, residing at or resorting to the five ports to be opened, shall not go into the surrounding country beyond certain short distances, to be named by the local authorities in concert with the British consul, and on no pretence for purposes of traffic.

*Translation of Official Papers (a notice and a petition), v. native text, page 26.*

A prohibition against walking out after nightfall.

It has been agreed upon to forbid strictly any person walking out after nightfall, in order that the state of the neighbourhood may be peaceful.

When the city gates of the kingdom have been shut, the night watches shall be rung with the bell, to warn off persons of bad character; the country people shall sound little bells and strike the watchman's bamboo, diligently to keep in check thieves and robbers. These all are definite prohibitions. Who will dare to oppose and transgress? Of late the land has been in much confusion, thieves and robbers have been ungovernable, generally going out by night without restraint. *Such being the case*, how can they conveniently be taken up for examination? Thus, availing themselves of the darkness, they contrive to go on plundering until the morning dawns, while the people cannot sleep at peace on their pillows, and the lives of the household are in danger. Evils, how immeasurable! calamities, how great! This is the reason why, having called a meeting of the whole body, it has been determined to issue this strict prohibition. As soon as the dusk of evening comes on, it is forbidden for persons to walk abroad, until three quarters after the fifth watch, when they may go to and fro as they list. Every day, by turns, persons shall go the rounds, and, if they find any one transgressing this prohibition, they shall strike the gong as a signal, and whoever is found with a spear, a sword, a cross-bow, or a musket, shall certainly be punished, whoever he be. If, at the striking of the gong, any person does not come to seek out the matter, on the next day, in the morning, he shall be punished before all, and he shall not lightly be pardoned. Let, then, several copies of this notice be written out and posted up every where, that all passers by may know of this prohibition, and that those thieves, who crow like cocks (to get the gates opened) and who steal like dogs, may not presume too much on their powers. Respect this agreement.

---

\* The 5th clause is not given in full in the English copy, we have therefore consulted the student's benefit by taking another version, which follows the Chinese text more closely. (Cf. a version of this treaty given in the Chinese Repository, vol. XIII. p. 143.)

- h. 5. *Ts'ing ch'i-ch'ü pìn.*  
 h. 11. *Shin-k'in Meü-meü kìn-pìn.*
- i. 1. *Pín weí shí-taú lién-p'üng, k'èn t'iüng ch'i-ch'ü, i shin hò-tsüi-séz.*  
 i. 16. *Cháu-té hò-yang yí-séz, súi yü: "T'ién-míng," k'í-fí jìn-séz! T'äng-j. 1. chü pü-shín, tsü-jén hò-k'í siaü-ts'iáng; lú-tsáu sú yü, súi q'r yáng kí j. 18. ch'i yü. Jö pü-yü weí fàng yü, k'í hai tsüang yü pü-k'ò shing yén.*  
 k. 4. *P'i shí-taú-sháng, liáng páng lién-p'üng hái-mí, t'àng yü hò-chü,*  
 k. 18. *tsüi yí yé-chü, tsüe p'üng hí yìn-hò ch'i wü, híng-taú-chí jìn, yén-hò l. 5. wú kí, tsü híng fàn liau. Hwáng kín híng-tung chí tsü, wán-wü l. 19. tsiaü-kán, súi shan-ts'aü yí weí ch'i chü-hò, q'r shén p'üng ch'i sú i weí m. 6. lì hú? T'àng pü ch'i k'ü, shin weí pü-pién, lì-hò pìn ts'ing. Iü-kiai. m. 23. *Chí-ch'ái chö líng huüi ch'i, mién weí hò tsüi. Tsü k'í tü meü-tüng shou* n. 9. *k'í yí, shä p'i tsü k'ü-tü siäng án q'r. Weí-tsü pìn k'au-fü weí chüi* n. 26. *kién, chen gän tsü fü laü-yé tsü ién shé híng.**

27. Dialogues and Phrases in the Mandarin Dialect (1), v. native text,  
page 27.

- a. 1. *Ngò yü yí-kién-sé-ts'ing k'íü ní. Shímmò sá-ts'ing?* Fáng-sén shwo  
 a. 16. *pá!* K'íü-ní kí-ngò yí-pá-taü-tsü. K'í-ngò tsü ché-kó. K'èn-k'íü Tá-b. 4. yé ché-kó gän-tièn. Hán tsüng-yüen Tö-sié. Haü-shwo! Shéu-leau b. 18. mü-ü gän wüng-pü-liau. Ní hñt ch'i-li. Ngò kién-weí ní. Yuén-i c. 4. shímmò? Pü-pí tó-lí. Ngò huän-hí ní. Pü kai-tüng. Lü-tüng. c. 19. Ní nüng-keü i-kaü ngò. Kiaü ngò tsü shímmò? Ní yí-shwo, ngò tsüi d. 5. tsü. Ní yaü shímmò, ngò tsüi tsü shímmò. Pü-kàn. Kíü-ní tí-ngò d. 21. wén Cháng sién-säng haü\*. Shí ngò tü haü páng-yü. Liü-hüá ché-mb-sië-kó lì-maü. Kiaü ngò shí-li mó? Pü-yáu. Ché-yáng haü. e. 5. Ngò yaü shwo yí-kü-huá, k'üng-p'á tí-tsüi ní. Sui-pién shwo. Ní f. 5. ts'ing-fän tå.—Shí pü-shí? Shí-tsüi shí. Ngò shwo laü-shí huá. f. 20. Kwö-jén shí ché-yáng. Shíü t-hwö? Ngò siäng shí. Ngò shwo pü-shí. g. 5. Tà-tü pa. Ní tü-sháng tó-shau? Yí liáng yín-tsü. Shwo-chün. g. 19. Shwo-huöng. Kiä-huá. Shwo hú-huá. Ngò fü-shí. Yí-tüng tü huá. h. 3. Yí-kó-jén shwo-liau yí-tsü huöng, heü-laü súi-jén shwo shí-huá, mü-h. 19. yü jén sin. Fan-jén sá-huöng, tsüi tiü-liau lién.—Pü-yáu súi-k'ü i. 5. tå-yíng. Ché-kó huän-yü jín-sín mó? Ché-kó shí wäng-huöng yén.

*Tsüng-tü* (23. a. b. 12), lit. 'general-leader' or 'guide of all,' is the title given to the supreme governor of one or two provinces, and is nearly equivalent to our term *viceroy*.

*Siuün-fü* (23. b. 23) is the title of the deputy governor of a province; the word itself would seem to imply that his duty was to see that peace was preserved,—*sieuün* means 'to go round' and *fü* 'to tranquillize.'

The Two *Hu* provinces are *Hu-pü* (north) and *Hu-nän* (south), and the Two *Kwang* provinces are *Kwang-tung* (east) and *Kwang-si* (west).

*Hwüü-t'üng* (23. c. 1), 'to unite together,' is also expressed by *hwüü-hö* <sup>a</sup>.

*Cháu-hwüü* (23. e. 3) 'communicate.' In the treaty which was negotiated by Lord Elgin, an article is inserted to render the use of this term obligatory when communications

\* This character should be *heü* 何: (cf. p. 32. native text.)



A petition asking for the removal [of old houses].

M. M.—, Gentleman, respectfully petitions.

He makes a representation respecting the mat-sheds in the market-place, and earnestly begs that they may be removed, in order to guard against the calamity of a conflagration. Although the misfortune of fire is indeed said to be “a judgment from heaven,” still it is assuredly the work of man. If lamps and candles be not taken care of, on a sudden misery arises among the wretched screens; and if the cooking stoves be not looked after, presently misfortune comes, even the fish in the ponds (will not escape). If we do not prepare and guard against (fire), the evils arising therefrom will be beyond the power of words to tell.

The mat-sheds on both sides of the market-place are covered thickly together, and if they should take fire, there would be disastrous consequences. The matting is, moreover, a material easy of combustion, and passers by who were smoking would endanger it, and might set the whole on fire. Besides, now on the approach of the winter quarter, every thing is in a dry state, and the mountain grass, with which the sheds are thatched, might take fire, to which the latter have always been liable. And if they are not taken away, it will be very inconvenient indeed. This is the reason why I petition, and beg of your worship to order the officers to pull them down, in order to avoid the calamity of fire. This will assuredly not only benefit individuals, but it will truly avail in preserving the peace. Therefore this petition has been presented; and should you deign to consider it, a great favour will be conferred. We hasten to present this to your worship for approval and execution.

*Translation of Dialogues and Phrases in the Mandarin Dialect (1),  
v. native text, page 27.*

I have something to ask of you. What is it? Speak freely! I want you to give me a knife. Do this for me. I beseech you, Sir, to do me this favour. Gladly! Many thanks! Very well! If I receive your favour I shall never forget it. You are very polite! I am troubling you. What do you want? Do not use so much formality. I like you! Nonsense! It is not! You may depend upon me. What do you want me to do? Directly you speak I will act. Whatever you want I will do it. I could not think of it. I beg of you to give my compliments to Mr. Chang. He is a good friend of mine. Lay aside so much of this etiquette. Do you wish me to forget my manners? No, indeed! This is a good way. I want to speak a word, *but* I fear that it may offend you. Say what you like! You are very kind.—Is it so or not? It is indeed so! I speak honestly. Certainly it is so. Who doubts it? I think so. I say it is not so. Let us bet. How much will you bet? A dollar (lit. ‘an ounce’). To speak the truth. To speak falsely. Untruth. To speak nonsense. I swear. It is positively asserted. If a man speak once falsely, afterwards, although he speak the truth, nobody will believe him. Every man who tells a lie, throws away his reputation. Do not answer without thinking. Are there any who still

- i. 20. *Ngò wân-qr.* *Ngò pü-kwō shwō siè-huó.* *Shí-ti.* *Kai-tāng teō shímmō?* *Yìu shímmō k'ò tsō t'i?* *Jú-kín ngò-mén tsō shímmō hau?*  
j. 4. *Nì kí-ngò shímmō chì-t?* *Ché-kó tsøng-mb-yáng pán-fá-qr.* *Tøng-k. 6. yí-tøng, ngò ché-yáng tsō pâ.* *Nì siâng ché-yí-kién-sé-tsøng tsøng-k. 21. mb-yáng?* *Tú-shí yí-kó-yáng.*—*Nì ts'ung nà-lí lai?* *Wàng nà-lí k'ú l. 10. Ngò k'ú Pë-kíng.* *Ts'ung chuu-lí lai.* *Ts'ing tsin-lai.* *Kín ngò lai.*  
l. 24. *Lí-k'ái!* *Tseù-pá!* *K'ú-pá!* *Wàng-heú t'iü yí-tièn-qr.* *Lai ché-lí m. 9. Tøng yí-huúi-qr.* *Tøng ngò lai.* *Tâ-mén yí-tot k'ú-hiau.* *Pü-yau m. 24. ché-mb k'wai tséu.* *Nì tséu-t'i t'aí-k'wai.* *Pü-yau túng-sheu.* *Tsaí n. 8. ché-lí tsö.* *Mén kuâñ-hiau.* *K'ái-mén.* *Ts'ung ché-lí huó.* *Kuô-n. 21. pü-k'ú.* *Nì tiú-hiau shímmō?* *Ngò mû tiú shímmō.* *Weí-shímmō?*  
o. 6. *Yin-wei ngò shí-hiau yí-kién-túng-si.*—*Kau-shíng shwō.* *Tí-shíng o. 21. shwō.* *Nì shwō-t'i t'aí-k'wai, pü-nâng túng-t'i.*

28. Dialogues and Phrases in the Mandarin Dialect (2), v. native text,  
page 28.

- a. 1. *Nì huíi-shwō Chüng-kuó huó mō?* *Nì shwō-hiau mō?* *Ts'ung mû-yiù t'ing-kién ché-kó.* *Meú-jén kaú-sú-hiau ngò.* *Heú-laí ngò kaú-sú t'á.* *Nì shwō-hiau ché-kó mû-yiù?* *Mû-yiù.* *Ts'ing-wán ché-kó b. 15. shí shímmō?* *Chi-taú ché-kó mō?* *Shwō-té.* *Shwō-pü-té.* *Weí-b. 29. shímmō nì pü tâ-yíng?*—*Nì t'ing-kién ngò shwō mō?* *Ngò t'ing-pü-kién.* *Shwō t's'ing-té ú yí-tièn-qr.* *Lai ché-lí t'ing.* *Ngò li ná-kó-jín d. 1. yuèn, t'ing-pü-kién t'á-tí-huó.* *Chín-lung-hiau ngò-t'i qr-tò.*—*Nì túng-d. 18. té ts'ing t'á-tí-huó mō?* *Nì túng-té, t'á shwō-kuó-t'i?* *Ngò shwō-t'i,* e. 4. *nì t'u túng-té mō?* *Nì shwō-t'i, ngò t'siuén túng-té.* *Tú túng-té.* *Tú e. 20. pü-túng-té.* *Míng-pü-hiau mû-yiù?* *Ché-kó shín-mb séz;* *Tøng-mb-f. 6. yáng kiai-shwō.* *Ngò tsai-ní-t'iú-lí chü-taú.* *Pü-fâng pü chü-taú, yìu f. 22. shímmō kuâñ-hí?* *Ché-kó ngò pü-kwō siâng shí ché-yáng.*—*Jín-té t'á g. 9. mō?* *Kién-kuó t'á kí-tez ní?* *Pü kí-té tez-sú.* *Wàng-hiau ngò mō?* g. 25. *Ngò kí pü t's'ing-té ú.* *Kí-té hän-té-ting.* *Siâng-pü-kí-tai:* *Siâng-kí-tai-hiau.* *Nì kí súi?* *Sién-sâng kweí-kang?* *Tó-tá nién-kí?* *Yíu qr-shí súi.* *Nì pü-ngò tâ.* *Nì tâ-hai lü-shí tó súi.* *Ts'ú-hiau-tén mû i. 12. yìu?* *Nì fú-mù tû tsai mō?* *Sién-fú sé-hiau yìu liâng-niên.* *Mû-tén i. 28. tsai-kid-hiau yìu sán-kó-yü.* *Yíu kí-kó qr-tsé?* *Yíu kí-wei líng-lâng?* j. 15. *Yíu kí-wei kweí-nú?* *Sân-kó kú-niâng.* *Hüng-tí kí-kó?* *Tsai-tí tân k. 1. ngò yí-kó, pü-tí tû sé-hiau.* *Nì shwō ché yí-kú-huó,* *ngò kí-tiau yí-kó-kó-k. 20. nién-t'eú.* *Siâng-kí-tiau shímmō?* *Mién-pü-hiau sé.*—*T'ien-kí-hän-l. 4. hau;* *ngò-mén ch'ü-k'ú, kwâng-yí-kwâng pâ.* *Ngò-mén k'ú liâng-ku'ái l. 17. liâng-ku'ái.* *Ngò-mén shâng-ch'ing pâ!* *Lú pü-piën;*—*pü fâng-l. 29. piën;*—*pü piën-i.* *Yaú tsó-ché mō?* *Ngò shín-shâng juón-jó, mû-yiù lì-m. 15. liâng tséu.* *Ngò tséu-pü-túng.* *Yaú hîng kân-lú, yaú hîng shaorâ-lá m. 29. ní?* *Yaú shâng-ch'üen mō?* *Yaú kí-ts'íang-t'i ch'üen?* *Hò-ki!* *ní tai*

are held between superior officers of each nation. *Chau-té* (23. e. 17) means 'whereas, according as,' and is a common phrase in official papers. *T'ién-tai* (23. c. 29), lit. 'the way of heaven,' means 'Divine Providence.' *T'ang* (23. d. 22), 'together with,' appears here to signify 'with reference to' or 'as for.'

believe in this? This is a falsehood. I was playing. I was only joking. Truly! What ought I to do? What can I do? If we should do this well, what opinion should you have of us? How shall we manage this? Wait a while, let us do it in this way. How do you think this thing is? It is quite the same.—Where do you come from? Where are you going? I am going to Peking. I am come from Court. Please to come in. Come near to me. Stand further off. You may go. Go away! Go behind; fall back a little. Come here! Wait a little while. Wait until I come. They went all together. Do not walk so fast. You walk too fast. Be quiet! Sit down here. The door is fastened. Open the door. Come over here. I cannot come over. What have you thrown away? I have not thrown any thing away. Why? Because I have picked up something.—Speak loud! Speak low! You speak too quickly, I cannot understand.

*Translation of Dialogues and Phrases in the Mandarin Dialect (2),  
v. native text, page 28.*

Do you know how to speak the Chinese language? Have you spoken? I have not indeed heard that. A certain man told me. Afterwards I told him. Did you say this or not? If you please, what is this? or, Allow me to ask what this is. Do you know this? I can say; I cannot say. What! do not you reply?—Do you hear what I say? I cannot hear. Speak a little more distinctly. Come here and listen. At a distance from that man, I cannot hear what he says. It has deafened my ears.—Do you understand clearly what he says? Do you understand what he said? What I said, did you quite understand? What you said I perfectly understood. I quite understood. I did not understand at all. Were you clear about it or not? What is the meaning of this? How do you explain it? I knew before you. Suppose I do not understand, what would be the consequence? I only think this is so.—Do you know him? How many times have you seen him? I do not remember the number of times. Have you forgotten me? I cannot recollect distinctly. I remember very well. I cannot think or recollect. I have just remembered. How old are you? What is your honourable age, Sir? How great is your age? or, How many are your years? I am twenty years (old). You are older than I am. You are (I should say) above sixty years (old). Are you married or not? Are your parents alive? My late father died two years ago. My mother married again three months ago. How many children have you? How many young gentlemen? How many young ladies? Three daughters (lit. 'misses'). Brothers, how many? I am by myself alone, the others are dead. When you uttered that expression, a thought arose in my mind. What did you think of? One cannot avoid death.—The weather is very fine, let us go out to take a walk. Let us go to take the air. Let us go into the city. The road is bad, (lit. 'not convenient,')—not in a good state,—not good for walking. Do you wish to ride? I am weak, I have not strength to walk. I cannot walk. Do you wish to go by land or by water? Will you go in a boat? What sized boat would you like? (lit. 'how many oared-boat?')

- n. 14. *ngò kwō hō pā?* *Kān-sin!* *Ché-yī-chō-ch'üen mū-yiù wēi mō?* *Yau-*  
 n. 29. *téi-lāng-tseù, yiù ní-füng, yiù ting-t'i-eú-füng.* *Yau tsai nà-lì sháng-*  
 o. 13. *gān?* *Tsai tā-mà-t'ou ná-lì.* *Lín-kín-liaù hō-piēn, hiá-maü.* *Ché-l*  
 o. 29. *haù yā!*

29. Dialogues and Phrases in the Mandarin Dialect (3), v. native text,  
 page 29.

- a. 1. *Aī-yā! ché-kó-tí-füng hàn-haù-k'án;—wān-hō-fi, liāng-shuāng-fi?*  
 a. 16. *K'ān shú tū k'āi-liaù huá-qr.* *Ché-yī-kān lō-liaù yē-tsè.* *Mē-tez shé-*  
 b. 4. *liaù. Ní fū-liaù mō?* *Shí-tsai kuéñ-kuéñ-liaù.* *Tsai ché-kó t'ing-*  
 b. 18. *tsau-sháng t'i-chō, haù.* *Tsín nà-kó shú-lín.* *Tsai ché-sié shú-ti-hiá*  
 c. 4. *hàn-haù-tí yīn-liāng.* *Kín-niên kwō-tèz tō.* *Shú tō kí-liaù kwō-tsè.*  
 c. 20. *Kín-niên, nién-füng.* *Kiú-niên shí huâng-niên.* *Ché-lí yíu hàn-*  
 d. 3. *haù-tí p'ìn-kwò, shā-lí, lì-tsè, yīng-t'i-áu.* *Ngò níng-yau hē-t'áu, huò-*  
 d. 19. *shí lì-tsè.* *Ngò hán siàng-k'i t'i-áu-qr, kú-tsè, kān-tsè, tsáng-tsè.* *Ché-*  
 e. 7. *síe mei-tsè käng haù.* *Yíu p'ú-t'áu mai mō?* *Chi tō-shaù ts'iēn yī-kín?*  
 e. 23. *Maì-té sé-shí-kó tā-tsé iēn yī-kín.* *Maì shí-kí kín pá!*—*T'iēn wán-liaù.*  
 f. 10. *Ji-t'i-éu yaú lō-shān.* *Tqng-yī-huüi t'iēn tsíu hē liaù.* *Kwái tséu pá;*  
 f. 25. *ní-fū-liaù.* *K'i wán-fán.* *T'iēn-k'i tsàng-mb-yáng-haù?* *T'iēn-k'i*  
 g. 9. *làng.* *T'iēn yīn-liaù.* *Ché-kó wán-sháng haù t'iēn-k'i.* *Yíu ch'aú-*  
 g. 22. *k'i.* *Yíu yīn-tsai, k'án-pü-kien sing-sü.* *Lwán-k'i-füng lai-liaù.*  
 h. 6. *Shí yī-kó paú-füng.* *T'iēn-k'i ch'áng-piēn.* *Haù hiá-yù.* *Hiá*  
 h. 19. *pō-tsè.* *Hiá-sü.* *Sü-hwā k'āi liaù.* *Tà-lüi.* *Lüi-hiâng.* *Tà-shén*  
 i. 3. *Lüi tā-té-liaù yī-kó-jìn.* *Füng-chuü.* *Füng-tá.* *Paú-füng kwō-k'ú-*  
 i. 18. *liaù, k'án-té-kien t'iēn-hung.* *Shí kó haù t'iēn-k'i tí p'ing-k'ú.* *Yíu-*  
 j. 3. *wú.* *Ji ch'ü mán-mán-tí, tsíu sán-liaù.* *Hiá-lú.* *Hiá-shuāng.*—  
 j. 17. *Shímmò shí-heú?* *K'i-hiá-chüng?* *Pú-wán.* *Hwüi-kia k'ú pá!*  
 j. 30. *Hwán yiù-shí-heú, tsai shóng-wù.* *Chā-pü-tō yī-hiá-chüng.* *Tà-*  
 k. 14. *liaù yī-hiá sán-k'ó.* *Hwán mū-yiù tā sán-hiá qí-k'ó.* *Ní tsàng-mo*  
 k. 30. *chí-taú?* *T'ing-kien chüng tā-liaù.* *Ngò siàng pü-shí ché-yáng chí*  
 l. 14. *K'án ní-tí piaù.* *Ngò-tí piaù tséu-tí-k'waí pü-tüi.* *Piaù mán kí*  
 l. 29. *fán.* *Sháng-k'án jí-kwei.* *Shā-tsé-piaù tsai nà-lí?*—*Ní huān-kí*  
 m. 14. *nà-kó shí-heú?* *Chān-t'iēn shí tsüi-haù-tí.* *Ché-kó t'iēn-k'i wān-*  
 m. 29. *hō-tí, yé pü-jí, yé pü-lang.* *Ché pü-suān chān-t'iēn, suān shí tóng-*  
 n. 15. *t'iēn.* *Shú tū mū-yiù fd-yá.* *Ché hiá-t'iēn jí-té-hen.* *Ngò ch'ü-liaù*  
 o. 1. *hán, yaú jí-sé.* *Tsüng mū-kiö-té ché-yáng jí.* *Kai-tang hú-tó tí*  
 o. 17. *mū-sü-tsai.* *Yau shou chwāng-kiā; kó-wán-liaù chwāng-kiā.* *Tsíu*  
 o. 30. *t'iēn.*

30. Dialogues and Phrases in the Mandarin Dialect (4), v. native text,  
 page 30.

- a. 2. *Sháng-hiö.—Ní ché-yáng kwái wàng nà-lí paù.* *Ngò shàng-hiö.*  
 a. 15. *Ngò yé wàng nà-lí k'ú.* *Tqng yī-chèn-yèn.* *Pü-yaú maü-tai.* *Tsai*  
 a. 30. *ngò-män t'cú-lí tséu-tí nà-yí-kó shí shüi?* *Shí ngò-män t'üng-hiö-tí.*  
 b. 17. *Tséa-män tí yī-kwei-qr tséu pá!*—*Ní weí-shímmò lai-tí ché-mö chí*

Friend! Take us over the river! Gladly! Has this boat no masts? We must row; there is a contrary wind,—the wind is right a-head. Where do you want to go ashore? At that great jetty there! When you have approached the shore let go the anchor. Here is a good place!

*Translation of Dialogues and Phrases in the Mandarin Dialect (3),  
v. native text, page 29.*

Ah! this country is very pretty! pleasant and cool! See the trees have all blossomed. This one has shed its leaves. The corn is ripe. Are you spent? I am indeed tired. To fling ourselves down on this green grass will be pleasant. Enter that forest. Under the trees it is very shady. This year there is plenty of fruit. Many trees have borne fruit. This year was an abundant year. Last year was a year of scarcity. Here there are very good apples, pears, plums, and cherries. I prefer walnuts or chestnuts. I am very fond of eating peaches, small oranges, or large thin-skinned oranges or coolie oranges. Those plums are better. Have you any grapes to sell? They cost how much a pound? I can sell them at forty large cash a pound. Buy a few pounds!—The day is very fine. The sun is going to set. Wait a while, it will soon be dark. If you walk fast, you will be wearied. Eat your evening meal. How is the weather? The weather is cold. The sky is overcast. This evening it is fine weather. It is damp. It is cloudy; I cannot see the stars. The wind has risen in gusts. It is a gale. The weather is ever changing. It rains hard. It hails. It snows. It is snowing in flakes. It thunders. The thunder roars. It lightens. The thunder (bolt) has killed a man. The wind blows. The wind is high. The storm is past, we can see the rainbow. It is a sign of fair weather. It is misty. The sun will come out by-and-by, then it will be dispersed. The dew is falling. The hoarfrost is falling.—What time is it? What o'clock is it? Not late. Let us go home! There is time (enough) yet, it is still forenoon. It is nearly one o'clock. It has struck one and three quarters. It has not yet struck three and two quarters. How do you know? I heard the clock strike. I do not think it is so late. Look at your watch. My watch goes fast, it will not agree. Your watch is slow, how many minutes? Go and look at the sun-dial. Where is the sand-glass? Do you like this season? Spring is the best. This weather is pleasant; it is neither hot nor cold. This is not like spring; it is like winter. The trees have not yet budded. This summer it is very hot. I am perspiring, I shall die of heat. I never experienced such heat. We ought to have a large crop of millet. You should reap. I have reaped. Autumn.

*Translation of Dialogues and Phrases in the Mandarin Dialect (4),  
v. native text, page 30.*

On going to school.—Where are you running so fast? I am going to school. I am going there too. Wait a minute. Don't loiter. Who is that walking in front of us? It is our school-fellow. Let us all walk together!—Why do you come so late? I was up late last night, and could not rise early. At what

- c. 5. Ngò tsò-jí ngau-liaù yè, pù-náng tsòù k'í-lai. Nì shí kí-hiá-chéng  
c. 21. k'í-lai-sí? Nì haù-làn-tó. Weí-shímmó tsí-ién-jí pù lai? Nà yí-jí-sí  
d. 9. wíng hém-máng, pù-té k'íng-qr lai. Liaoú-li shí-sí tí sí-te'ing  
d. 24. sháng-t'íl yíu-sí weí-hián pù-hau. Jó pí-jín míng-ní pá-hau, taú-e.  
e. 10. tí ní-sí sí-fú míng-ní, pù-t'íng, ché-kó liaù pù-té; huóng-tsíe ní tám-e.  
e. 28. kóliaù ní-sí sí-te'ing yíu ták kwán-hí. Sül-pién t'ā tā, pù-wú yaú  
f. 15. liaù ní-sí pán-fán. Ché-sán-t'íen ní pù nién-shū, pù-hau. Tsái pù  
g. 1. yaú ché-yáng. T'síen yí-té ní lai ché-lí, ngò fán-fú liaù ní shímmó?  
g. 18. K'ú ní-sí fáng tsò. Tsái ní-sí maú-tzé. K'án-ní-sí shíl. Yú-pí ní  
h. 5. yaú péi-tí-shú. T'íng-míng! Nién-wán-liaù mū-yíu? Huán mě-hí.  
h. 18. Ní pí-mě-yén tú yíu-liaù mó? Ché-kó mai té shímmó shéng-i.  
i. 4. yín? Yin mai. Te'ng-mó kiau-shuo? Yíu te'ng tí i-sí. Tséng  
i. 17. mū-yíu k'án-kién ché-yáng-tí yí-kó-té. Ché-yí-pán-shú nán-tung.  
j. 3. Ngò mū-yíu hú-tó tí kung-fú. Yín-wéi ngò kai-tang kàn-k'íu mai  
j. 19. tungs-sí; líng-wai huán yíu pí-lí sí-te'ing kai-tang pán. Ní siau-sin  
k. 5. mei-jí nién-sí-shú; líng-wai yí-kó-yú huán yaú-tó liang-pién wán-k.  
k. 21. chéng.—Ní haú yá? Hán-hau. Ní yáng-liaù fán mó? K'í-liaù  
l. 5. Líng-tán haú? Kiau-fú haú. Ní tí k'íu-k'íu te'ng-mó-yáng? T'ā jú-l.  
l. 20. kín pí t'íl-hí haú-tó-tó. Míng-jí tsai-kién! Ngò kai-tang súng-héng.—  
m. 7. T'ién tsaiang-hé. Taú-liaù shui-kió tí shí-heú. Hò-kí, ní t'íng ngò lai.  
m. 23. P'ó-kwei mó? Pú-p'á. Fáng-hiá wón-ch'áng. Liu-hiá täng. Mi-n. 6. täng. Míng-t'ién tsaiu-síe k'í-lai, kiau-ngò. Ngò kai-tang ts'íng-tsòu  
n. 20. k'í-lai. Yí-tíng kí-té mó? Yí-tíng kí-té. Tà-hò. Tién-täng. Mú-o. 6. yíu hò-shí. Hò-meí-qr.—Shui ták-mán? Shí shui? Ngò huán mū-o. 21. yíu k'í-lai. Tsái seng-liaù. T'ién ták-liáng-liaù.

31. Extract from the Ching-yín tsòll-yaú, v. native text, page 31.

- a. 1. Yí-kó-jín hiú Kwán-huá lai, tsó shímmó tí ní? T'ed-yí-kién yí-pé  
a. 18. tsé-kí tsaiang-lai ch'ü-shín tsó-kwán, sí-heú sháng-sí, lin-lí shú-yuén,  
b. 4. yaú tsó yí-kó yíu-pán-sí-tí Kwán yá! K'í-ts'í, tsíu tsó ták-č-shéng,  
b. 21. huó k'íi häng-tién, huó wàng wai-sóng tséu shwú, yaú-tsó yí-kó mó-  
c. 6. lít-kí sí-shéng. Tsái k'í-ts'í, tsíu-shí kú-kiá pá-té,—ní shí kó yíe-  
c. 23. i-shí-tí jín, yíu-tí-mién-tí jín, tsái hiäng-tsóu-chéng, nién-ch'áng yí-  
d. 9. ch'áng, hiäng-ts'íng tsú-sí, shau-pú-liaù; yé yíu kién pà sí-qr, yaú t'í-  
d. 25. jín-kiá liaú-lí liaú-lí; yé té kién-kién ts'-fang, pà sí-qr shwo kó tí-sí  
e. 14. ts'íng-tsí, yí-tsé weí-kú hiäng-tsí, qr-tsé paú-hú mán-meí; yuén-shí weí  
f. 1. ché sán-mán k'í-kién, píng pí shí shwo kí-kú Kwán-huá, tsái ták-kiá  
f. 17. sháng, naú-wán i-qr, siau-huá jín-kiá, hë-hung jín-kiá, huán-hiún  
g. 2. jín-kiá, tsíu swán-liaù sí-ló. Sò-i ní-mán ts'íng-yaú pà ták-fang tí

Jín (23. e. 24) 'benevolence, kindness;' see note on p. 28 of Part II.

Wéi-pú-féú (23. e. 26) 'it overshadows every thing:' cf. Art. 422 of Part I.

The repetition of ping (23. f. 6. and 8) means 'both'—'and,' or 'at once'—'and.' In classical compositions, the Chinese are fond of using chéng 'centre' (23. f. 11) and sín 'heart' (23. i. 12) for the origin or the moving principle of that with which it is joined.

Tzé — t-lai (23. f. 14), 'from — to the present time,' is a good example of this form of construction.

o'clock did you rise? You are very lazy. Why did you not come the day before? On that day I had to do some very urgent business and I could not find time. To managing affairs in the world there are obstacles not a few. If any one else command you, you are content; but if your tutor bid you do any thing, you do not obey. This will not do. Besides, if you shirk your work, great consequences will result. No matter whether he beats you or not, you do not hasten to your duty. You have not learnt any thing for these three days;—this is bad. Don't do it again. Once, on a former occasion, when you came here, what did I order you to do? Go to your room and sit down! Take your cap! Look at your book! Prepare your lesson to repeat. Obey! Have you learnt your lesson or not? Not yet. Have you your pencil, ink, and inkstone? What is the sound and tone of this (*mai*) character? The sound is *mai*. What is its meaning? It has the meaning of *burying*. I have never seen such a character as this. This book is difficult to understand. I have not much time, because I have to fetch many things; and besides, I have other things to do. You take care and learn your book every day; besides every month write two chapters of elegant composition.—Are you well? Very well! Have you dined? I have. Is your good father well? My father is well. How is your uncle? He is much better than he was formerly. I shall see you again to-morrow. I will see you out!—It is getting dark. Bed-time has arrived. Friend! Come with me! Are you afraid of ghosts? No! Put down the mosquito curtains. Set down the lamp. Put out the lamp. Get up rather early in the morning and call me. I must get up early. Will you be sure to remember? I will certainly remember. Strike a light. Light the lamp. I have no flint. Coal.—Who is knocking at the door? Who is it? I am not up yet. Awake quickly, it is broad day-light.

*Translation of the Extract from the Ching-yin tsüü-yüé, v. native text, page 31.*

When a man learns the Mandarin dialect, what is it for? In the first place, it is to prepare himself for future advancement as a Mandarin, so as to be able to attend on his superiors and to superintend his subordinates, and to be an officer of ability. In the next place, if he would be a mercantile man of the first class, whether he open an establishment (at home), or travel abroad in the provinces by land and water, he ought to be a shrewd and clever merchant. And again, even if a man must stay at home and do nothing much, being a man of independence and respectability, still among his country relatives, in the course of months and years, their affairs will not be a few, and each of these he will have to consider for them. And, if he see clearly his ground, he may take each matter and speak of it in detail and with much acuteness, then he will at once have a regard for his kinsmen's interests, and, at the same time, protect his own door. Now it is for these reasons, and lest also you be not able to speak a few sentences of Mandarin on the great thoroughfares, of a noisy, joking character, to make fun of people, or to deceive and make fools of them, that you must make it your business to *learn Mandarin*. Therefore you should take language of a liberal character, language suitable for receiving and waiting

- g. 19. *huá-qr, tsí-tai cháng-sháng tī huá-qr, yíng-cheū páng-yíu tī huá-qr,*  
 h. 5. *kiaú-taú wán-peí tī huá-qr, shī huān tí-hiá-jín tī huá-qr, taú-liaú*  
 h. 22. *wai-t'eu, yiù kiaú-kwān tsí-fú tī huá-qr, tüt chö mai-mai jín tī huá-*  
 i. 9. *qr, yáng-yáng tū-yíu kó kw'an-shí. Yaú tsai ché sháng-t'ell liú-sin-*  
 i. 24. *ts'aí-shí ching-kíng tī yá! T'sai pü-wáng-hiaú hiò Kwān-huá tī ché*  
 j. 9. *yí-fán kung-fú yá!*
- k. 2. *Ní tsò hiò-säng tī jín, sháng shū-fàng nién-shū, shímmò-tú-yáu*  
 k. 17. *yiù kó kweñ-kú; ts'ing-tsau k'ù-lai, sī-liaú lién, hō-liaú ch'ü, pín-kau*  
 l. 3. *tié-tié mā-mā, haí-qr wáng shū-fàng k'ù-liaú, shwo-kwó chü heú, paú*  
 l. 19. *k'ù shū-pàn, ch'ü tā-māñ-k'eu, twān-twān ching-ching, chìn-chìn ching-*  
 m. 3. *chung tī k'ù, liang-ché-kiá pü yaú huóñ-tí'au, liang ché yèn-ts'ing pü-*  
 m. 18. *yaú huóñ-ts'iaú tung-sí, yí-chí ts'eu taú shū-fàng lì-t'eu, pà shū pàn*  
 n. 4. *fáng-hiá, wáng Shíng-jín sháng-t'eu, tsò kó yé, yiú t'i sién-sāng tsò*  
 n. 19. *kó yé, jén-heú tsò-chö nién-shū, pà shū pei-té shū-shū qr tī, ts'aí sāng*  
 o. 7. *taú sién-sāng chö-sháng; pei-shū shū-heú, yiú yaú yá-kú-kú lóng-yá kí-*  
 o. 24. *ch'ü, pü-yáu hän hú tsò-leú!*

### 32. The Epistolary Style, v. native text, page 32.

#### Wán-heú.

- a. 2. *Kiù ts'i chén Hān, wí hú jú yuén; kín wān i ts'ing Kiāng yiú, tē*  
 a. 5. *huá jí sín, yín-sién chü sz, kāng shén wú-meí. Hān pü-nāng ch'ü-chí*  
 a. 21. *qr fí-ts'üng tsò-yíu, kwān shíng huá qr líng tē yén yé! Kín yuén*  
 b. 6. *hüng-pián, tī tsíé yí-hâng, t̄ shín tsí-kwān. Kién ts'ing kín gān; Jú*  
 c. 6. *wéi kién nién.*

#### Td.

- d. 4. *Shíng mèng kwán qr, fí yí-jí t̄. Huoat i jín qr pü-kién, ching*  
 d. 19. *ts'ing ts'i yúl kién-kiā, naí huá hán hiá pān, yuén-jú tī mién. Tégn kiaú*  
 e. 5. *sāng-píng chü kí-ké. Hō héng jú chü! Weí shí sién shí chü yá, chuēn shú*  
 e. 22. *jín jín, wí mién p'í-yé ts'ān-fú, ts'ān-tāng nüí-kwéi qr. T'āng yiú*  
 f. 7. *liang-yuén, tē yaú huóñ-kú, ts'i ts'ān ts'iu lén wān. K'ò pü-líng kù-jín*  
 f. 23. *shén meí yúl ts'ien t̄. Shí wáng! Shí t'au! King ts'ái fú.*

---

The English are variously characterized in this composition either as *fán* (23. g. 2) 'foreign,' (a word used originally for the inhabitants of the southern frontier of China,—the southern barbarians,) or as *f* (24. c. 20. and 24. k. 23) 'the western barbarians,' a tribe on the western frontier of China. Foreign nations are generally called *wai-kwó* (23. h. 4) 'outside kingdoms,' and *sí-yáng-kwó* 'western ocean kingdoms.'

The Supplementary Treaty, a part of which is given on p. 25 of the Chrestomathy, was published at Hongkong, in July 1844, by Sir John F. Davis, who was then Governor of Hongkong. It contains the very important provisions that the five ports of Canton, Amoy, Fu-cheu, Ningpo, and Shanghai should be opened to British trade, and for the resort and residence of British merchants; by it the close system of the Hong merchants at Canton was broken up, and free-trade allowed with any native merchants. This treaty was supplementary to the treaty of Nanking, which is indeed referred to in it: (of. *kiāng-nán* &c. 25. j. 11.)

• *Hān* (32. a. 8) or *Hān King-cheū* was an eminent statesman, whose friendship reflected his own bright fame on those who enjoyed it. Intercourse with him ennobled the recipient

upon seniors and superiors, phrases for polite intercourse with friends, the expressions appropriate for instructing young people, and language for calling upon inferiors. And when you go out of doors you will require expressions to use to mandarins, and others to address to merchants. There are models for all these (kinds of expression). You should pay attention to what has been said above: then it will be all right! Then you will not have wasted your time in studying the Mandarin dialect.

If you are a young student, you go up to school to study; now every thing has a rule. Rise early; and having washed your face and drunk your tea, announce to your parents that their son is going to school. Having said that, wrap up your book, go out at the front door, and proceed (to school) in a becoming manner. Your feet should not be skipping disorderly, nor your eyes be listlessly gazing at every thing. But proceed straight into the school-house, take your book and lay it down, reverently look up to the sage above and make a bow, then make a bow to the tutor, and afterwards sit down to study. Having learnt off your lesson perfectly, then present it to your tutor and lay it on his desk. When you say your lesson, you should repeat every sentence distinctly and fluently, you should not mumble or leave out any words.

*Translation of the Passages in the Epistolary Style, v. native text, page 32.*

A letter of greeting.

For a long time I have looked reverently to *Han*, but have as yet not attained my desire. Recently I heard that you had removed your banner to the River's right, and that your virtue increases, and is renewed daily; my private feelings of joy become deeper, whether awake or asleep. Would that I were able to put on wings and fly to hover on your right and left! To behold your abounding progress, and to listen with delight to your gracious words! At present I am fortunately able to despatch a letter, and I just employ one line, in order to manifest my accumulated feelings of respect, and to wish you wealth and happiness. Humbly I bow, considering that you know my thoughts.

Reply.

Your flourishing reputation is ever sounding in mine ears, and that daily. I cherish kind regards for him whom I do not see. My feelings are just like those towards a distant relative, and in the favours conferred by his flowery pencil, I seem to see him face to face. I respectfully salute you with gratification on the fulfilment of my longings for peace. What fortune like this! But the praises which you have lavished upon me are simply such as belong to a really good man, and not to an insignificant and rude countryman; and they only increase my confusion. If a convenient opportunity should arise, pray accept my invitation, and favour me with your regard, that we may decant our wine and chat about literature. Let not our past differences stand in the way of our former esteem. This is my hope! This is my prayer! Respectfully I offer this in reply.

h. 3.

*Kw'ei-wū.*

- i. 1. *Liāng-pāng kiù-kw'ü, yīn maū ts'iüen-wū, kiāng-hāi chī tuò jin t'aí shēn. K'i té yún yuèn tsái yǐ-fāng hú!* *Weī shí té sín wáng hīng,*  
 i. 15. *tāng pǔ fū ts'qūn sú-hiüü wū téz chī tsé, chí kuoāi hán yàng. Huáng-j. 15. heú huiü yìu k'i, pǔ-tsái yū shí, yuén tsái yū t'iēn; k'i k'i kō-tez nū k. 2. lī k'd q̄r. Tez yuèn hóng-piēn, fú-sháng shéu-kün yǐ-fāng, siau-tau k. 17. liāng-pà; sié wí hiù-wū, pən pǔ-tsü tāng mū lī chī t'ou, q̄r ts'iēn lī l. 4. ngō-maū. Wú-hīng ts'ing chung, liāng pí tū-tez q̄r yǐ-lién yū-lù chí l. 20. lü-jin i. Chù wēi chí-chē, mě t'aú nūi, wú k'i piēn k'e lü-shin m. 7. Kìn tez yuèn-tā, shéu-ts'ing fú-gān, píng hóu kín chí, píng hóu m. 20. kāng nēng. Sháng*

*Meū-meū Hiüng-t'at Tá-jin wən-kí,**Yú-tí Meū-meū téz tým.*

## 33. Poetical Extracts (Ancient and Modern), v. native text, page 33.

a. 2.

*Kù-shí. 1. Tá-füng kō.*

a. 5.

*Tá-füng k'i hí!—Yún fí yáng!*

a. 16.

*Weī kiā hāi-nüi hí!—Kwei kù hiāng!*

a. 24.

*Gān té mang sé hí!—Shéu sé fāng!*

b. 5.

*2. Chān-küng kiü.*

- b. 9. *Tso-yé füng-k'āi lú tòng-t'aú, Wi-yāng ts'iēn tién yū lén kau,*  
 b. 23. *Píng-yāng kō-wū sín chéng ch'ung, Lién-wái chān-hān téz mién-p'aú.*

c. 9.

*Wù-yēn. 3. Yiü-kü.*

c. 15.

*Kwei-tsien sii i-tàng, Ch'ü mén kiai yù ying;*

c. 25.

*Tü wú wai-wú kien, Sii téz yüü-kü ts'ing!*

d. 5.

*Wi yù yé lai-kwó, Pǔ-chī chān ts'aú sāng!*

d. 15.

*Ts'ing-shān hóu i-shù, Niau-tsüo jaiu shé māng.*

d. 25.

*Shí yù taú-jin ngau, Hwō sii ts'iau-ché hīng.*

of his favours, and his approbation was held to be a great recommendation for honourable employment: (cf. Gonçalves' *Arte China*, Historical Extracts, No. 130.) This name is used therefore, by way of praise, and in honour of the person's reputation, to whom the letter is addressed. Such allusions in letters sometimes make the epistolary style difficult to be understood, and they always defy a literal rendering.

*It-teing* (32. a. 15), 'remove-banner,' here means to 'change your residence.'

*Kiāng-yá* (32. a. 17), 'the River's right,' is put for the city of Nan-king, which is situated on the right bank of the Great River, the *Yāng-tez* ('son of the ocean').

The student will observe the peculiar terseness and formality of the phraseology in the epistolary style, which abounds also in allusions of various kinds. This does not imply, however, any great degree of learning in the writer, for the phrases suitable for fashionable letter-writing are set down in a book, which is known to all educated persons: (cf. Part II. p. 12. 26. *Kiāng-hú chī-tü fān-yün*.)

*Yin-sien* or *hin-sien* (32. a. 23) 'joyful expectations.'

*Ch'ā-ch'i* (32. b. 4), 'to insert wings,' is a phrase peculiar to this style.

## A letter sent with a present.

My good friend, you have been long absent, not the slightest sound of you has reached us. The navigation of the river has been much interrupted. How can it be said that we are living in the same country? But I think myself that we should forget the present aspect of *our affairs*, and not be again careful about stemming the torrent with vain regrets about those who have forgotten us. How much more when *we know that* a meeting time will arrive, not indeed in this world, but, we hope, in heaven. Let us each console ourselves thus, and use our best endeavours to this end, and it will be well. By this opportunity I beg to send you, by the bearer, a pocket-handkerchief and two small knives, things valueless in themselves: they are not worthy to be sent as presents, but they are foreign curiosities, and though insignificant things, they show my good feelings. I can well suppose that in viewing them you will pity the poor stupid little travellers. After due reverence to your lord, I hope you will remember me, and in your prayers bear me for a moment in mind. Respectfully at this distance I communicate, wishing you tranquillity and happiness, as well as present good fortune and perfect peace.

To be placed upon the desk of my honourable and worthy elder brother M. M.,

With the salutations of his humble servant M. M.

*Translation of the Poetical Extracts (Ancient and Modern), v. native text,*  
page 33.

## Ancient poetry. 1. The song about the high wind.

A high wind arises!—The clouds come flying along!

Majestic heaves the ocean!—We return to the old abode!

Peace we possess, and heroes!—to keep us on every side!

2. The ballad about the Spring-palace, by *Wang Chang-ling*.

Last night the peach tree by the well bloomed forth

In the temple before *Wi-yang*, when the moon was at her full,

*Ping-yang* danced and sang with ever-increasing grace,

Or without the porch-screen in cool of spring she wore a quilted robe.

Verses of five syllables. 3. The hermit, by *Wei Ying-wu*.

The noble and the mean, although they differ in rank,

Alike proceed from home, and have their plans for gain.

Here by myself no outward things disturb me.

Freely am I come to dwell in this retirement.

The small rain by night falls all around,

The grass buds forth in spring I know not how,

The blue mountain, anon, gleams with the rising sun,

The little birds keep singing as they fly about my cot,

Oft-times I join the traveller on his way,

Oft follow, perhaps, the woodman in his rounds,

e. 5. *Téz tāng ān kièn-liū, Shùi wéi pō shí-yáng?*

e. 17. 4. *Kuō tsiū kiā.*

e. 21. *Téz-jí cháng huān yìn, Fī kuān yàng sīng lǐng!*

f. 1. *Yēn kān jin tsín tsúi, Hò jin tǔ wéi sīng?*

g. 2. *Liū-shā—Wù-yén liū. 5. Yǖ-choū yé yìn.*

g. 14. *Liāng-fūng ch'ǖi yé-yù, Siaū-sé túng hán-lín,*

g. 24. *Chíng yùu kaū-tāng yén, Nāng wāng ch'í mū sīn,*

h. 4. *Kiūn-chüng i kién wù, Sē-sháng chüng kiā-yīn:*

h. 14. *Pū-tsō piēn ch'ing-tsiāng, Shùi chū gān yú shīn.*

i. 2. 6. *Sóng Hán-lín Chāng Sē-mà Nān-hai lō-pē.*

i. 13. *Kwán-mièn t'üng nān-kí, Wān-chāng lō sháng-t'ái,*

i. 23. *Chaū ts'üng sān tién k'ü, Pī taú pē mān k'ái.*

j. 3. *Yè-kuàn nung huā-fū, Chān-fān sī yù lai.*

j. 13. *Pū-chī ts'āng hāi-sháng, T'iēn-k'iēn kī-shí huüi.*

k. 5. *Tsī yēn liū. 7. Yǖ-choū sīn-süi tsō.*

k. 15. *K'ǖi-süi Kīng-nán mēi sà sū, Kīn-nièn Kí-pē sū jí mei.*

k. 29. *Kúng chī jin-sé hō ch'āng-tíng, Tsī hì nièn-huā k'ǖi fū-lai.*

l. 13. *Piēn-chín-shū kō lién-jí túng, Kīng-ch'ing liaū-hō ch'ě mēng k'ái*

l. 27. *Yaū-yaū sī hiáng Chāng-ān jī, Yuén sháng nān-shān shéi yǐ pēi.*

m. 12. *Wù yēn pāi liū. 8. Pē-tí huāi kù.*

n. 1. *Jī-lō ts'āng-kiāng wán, T'ing-jaū wéi t'ù-fūng.*

n. 11. *Ch'ing lín Pā-tsé kuō, T'ái mū Hán-wāng kūng.*

n. 21. *Hwāng fū jīng Choū tién, Shīn shān shāng Yù kúng.*

*Tsō-yíu* (32. b. 9) must here mean literally 'on the right and left,' not 'attendants' or 'officers' as the phrase commonly signifies.

*Háng-piēn* (32. b. 21) is the regular phrase, in letters, for 'sending a letter.' *Háng* means literally 'a swan or wild goose,' and is applied figuratively to a 'letter-carrier.' *Piēn* commonly signifies 'convenience, opportunity.'

*Fū wēi kièn-nièn* (32. c. 5) 'I bow and consider that you know my thoughts.' *Kièn* 'to mirror back, to reflect.'

*Kí-kí* (32. a. 8), lit. 'hunger and thirst,' expresses 'intense longing,' and here stands as a noun. It is qualified by *sāng-píng* (32. e. 5) 'the growth of peace;' then the whole expression forms the object of the verb *kiā* 'to dissipate, to dissolve.'

*Ts'ān-tsiú lán-wdn* (32. f. 14), lit. 'bottle-wine discourse-letters,' which has been translated, 'decant our wine and chat about literature,' might have been, 'take a glass of wine together and discuss the subject of letters.'

*Ts'iēn-lí ngō-máu* (32. l. 2), lit. 'thousand miles goose feathers,' appear to be put for 'foreign curiosities.'

The specimens of ancient and modern poetry, which are given on page 33, present in some parts even greater difficulties than the epistolary phraseology. The ancient poetry of the Chinese was irregular; each verse consisted of an equal number of syllables, and assimilated in rhyme and ending. But this was not always according to strict rule, or at equal distances. The metre of modern verse consists commonly of five (*wù-yén* 等, —33.

I am happy in my fortuneless and humble lot,  
Yet who can say that I mock at the world's glory?

4. The man too fond of wine, by *Wang Ts'i*.

This day till evening let us drink,  
Nor care for our reasoning souls!  
Our eyes see that all love wine,  
Why then should we alone abstain?

Stanzas of eight verses.—Verses of five syllables.

5. The nocturnal banquet at *Yü-cheü*, by *Ch'ang Shuo*.

The cold blast blows, the night rain comes down,  
A desolate moaning shakes the wintry woods,  
But here in the high hall there is feasting,  
It makes me forget that my evening of life draws on.  
Among those soldiers it is meet to flourish the spear.  
In that gay crowd they repeat the flageolet's note:  
He who has not been the governor of a state  
Can never know the depth of favour given.

6. To the Academician *Ch'ang Sz-ma* going to *Nan-hai* to erect an epitaph.

Chaplets and wreaths extend to the southern pole,  
Fair words are scattered on the elevated cross,  
Commands by three high officers are sent,  
An epitaph for the southern barbarians is revealed.  
On the hostleries of the wild thick flowers shoot forth,  
On the white sails in spring-tide the small rain falls.  
We know not when, from the vast ocean,  
The messengers of the throne may return.

By *Tu Fu*.

Verses of seven syllables. 7. Made in *Yü-cheü* at the new year.

Last year the plum-tree blossoms in *King* of the south were like snow,  
This year the snow in *Ki* of the north was like the plum blossom.  
Thus may we perceive the inconstancy of human affairs.  
And we rejoice though the varying year goes and returns.  
The officers in the garrisons sing the live-long day.  
In the capital there are illuminations until the morning dawns.  
The distant west longs for the sun of *Chang-an*.  
Let us drink to the long life of the southern mountain.

Verses of five syllables. 8. The antiquity of *P'ê-ti*, by *Chin Tsz-gang*.

The sun sinks into the vast river;—it is night;  
The oars rest; and the dialogue turns on the customs of the land.  
The city (*P'ê-ti*) looks down upon the kingdom of *Pa-tez*.  
Its high towers eclipse the palaces of the *Han* kings,  
Its barren wastes were brought under culture by *Chou*.  
Its great mountains do honour to the merits of *Yu*.

- o. 1. *Gân-hiuén ts'ing-pi tuán,* *Tí hién pi liú t'üng,*  
 o. 11. *Kù mǔ sāng yún tsí,* *Kuo-t'fan ch'ü wú-chüng.*  
 o. 21. *Chu'en t'ü k'ü wú hién,* *K'ê sz tsé hò-k'iung.*

34. *Sii-yü*, Proverbe, v. native text, page 34.

- a. 4. 1. *Yí-kù liàng-té.* 2. *Sâng-i iau ts'üng siu-jer.* 3. *Shen-fung pü-*  
 a. 16. *k'ü láng.* 4. *Tsai-kia king fú-mù, hò-pi yuén shaü-hiäng?* 5. *Sii-*  
 a. 29. *fung taü t'ü, shen-chhoüü t'ü ch'üen.* 6. *Hò-shâng t'ien-yü.* 7. *Kö-*  
 b. 11. *jin tez-sau män-ts'ién sü;* *mä-kwan t'ä-jin wâ-shâng shuâng.* 8. *Té*  
 b. 25. *miau-wän wü-shi.* 9. *Jin piön: jü-tsé! jü-tsé!* *T'ién li: wí-jén!* *wí-*  
 c. 12. *jén!* 10. *Shü kau ts'ién châng, yé lü kwei kän.* 11. *Kiün-tsé yí-yén,*  
 c. 25. *kwái-mä yí-piën.* 12. *Kwâng-yín së tsien, jü-yü jü so.* 13. *Kung-*  
 d. 10. *king pü-jü ts'üng-ming.* 14. *Pü-tâng shän, pü-chi t'ién chî kau;* *pü-*  
 d. 25. *lin k'i, pü-chi ti chî heü;* *pü-wän sien-wâng chî wei yén, pü-chi*  
 e. 11. *hiö-wän chî tâ.* 15. *King mäng, toë ch'in-gai pü-jen, chî-mäng, toë*  
 e. 25. *sië-ö pü-säng.* 16. *Shwüü tî yü, t'ién piën yîng-kau k'ö;* *she, ti k'ö-*  
 f. 12. *tiau;* *wei yü jin-sin pü-k'ö liaü.* 17. *T'ién k'ö-tü, ti k'ö-liâng, wei yü*  
 f. 28. *jin-sin pü-k'ö fang.* *Hoá-hü hoá-pü, nân hoá-kiü;* *chî jin mién*  
 g. 14. *pü-chi sin, tui mién yü yü, sin kâ ts'ién shän.* 18. *Yü kuo, ts'üng-shin*  
 h. 13. *shuâng;* *së tö, hü-k'i shwoai.* 19. *Ts'ü-chi máng shé, k'ö-chi máng*  
 h. 26. *tsiäng.* 20. *Ts'ü pü ts'ü jin, jin tez-ts'ü.* 21. *Hüng-yén pö máng.*  
 i. 8. 22. *Yü k'ê pü-fan qr chü.* 23. *Ts'ü yü-jü hò-shâng, chuoâng yü-jü chüng.*  
 i. 23. 24. *Yü mî tsî, qr ts'eu sü chüng.* 25. *Shü tau wü yín.* 26. *Kiün-tsé*  
 j. 7. *pü-nien kiü ö.* 27. *Tân-sz pü-ch'ing sien.* 28. *Yü chî sin-fil së, tân*

c. 9) or seven syllables (*ts'i-yen* etc.,—33. k. 5), but there are verses of three, four, six, and nine syllables. These syllables are regulated by the tones of the words, which are formed into two classes, viz. the *píng*<sup>a</sup> ‘even’ and the *ts'ë*<sup>b</sup> ‘deflected.’ The *píng* tones are the upper and lower even tones (*shâng-píng* and *hiâ-píng*); the *ts'ë* tones are the rising, the departing, and the entering tones (*shâng*, *k'ü*, and *ji*). In verses of five syllables, the first and the third are subject to no rule, the second and fourth must vary between the *píng* and the *ts'ë* tones; and in the second and third verses these two (2nd and 4th syllables) must be the converse of the first, and the fourth verse must be like the first in this respect. In verses of seven syllables, the first, third, and fifth are subject to no rule, the tones of the second and the fourth must vary, and that of the sixth must be like that of the second. In verses of five or seven syllables, three of the four final syllables must have the same class of termination and accent. As a general rule the final syllable of the third verse does not rhyme, and in the other verses rhyme is often dispensed with. The student can make out for himself a table of the metres by using an open circle (○) to represent the *píng* tones, and a black circle (●) for the *ts'ë* tones. In some verses the third syllable in five-syllable verses and the fifth in seven-syllable verses are called the *eye* of the verse, which corresponds to the *cæsura* or the *ictus* in the poetry of European languages, and this ‘eye’ must always be a noun or a verb,—i. e. a word of full meaning (akt-tsz<sup>c</sup>), not a particle,—and it must either rhyme or alternate with the following verse. Above forty different

<sup>a</sup> 平

<sup>b</sup>仄

<sup>c</sup> 實字

But the ancient green walls are cut down.  
 The dangerous places are made accessible.  
 The ancient trees grow to the limits of the clouds.  
 The returning sail shoots out from the midst of the mist.  
 The trace of that stream goes on without a limit.  
 The traveller sits gazing on the scene without being wearied.

*Translation of Proverbs (Sū-yü), v. native text, page 34.*

1. At one lift to obtain two. “To kill two birds with one stone.” 2. The mulberry branch follows the (direction of the) small bend. “As the twig is bent the tree’s inclined.” 3. A fair wind raises no waves. 4. If at home you respect your parents, there will be no need of humbling yourself abroad (lit. ‘going to a distance to burn incense’). 5. To sail with wind and tide. 6. To pour oil in the fire. “To add fuel to the flame.” 7. Let every man sweep the snow from his own door-way, and not concern himself with the frost on other men’s roofs. “Let every man mind his own business.” 8. Virtue requires no colouring. 9. Man’s convenience (says): thus and thus! Heaven’s order (replies): not yet! not yet! “Man plans; but heaven disposes.” 10. Though a tree be a thousand *chang* high, its leaves fall and return to the root. 11. One word to the superior man and one lash to the good horse (are enough). “A word to the wise is sufficient.” 12. Time flies like an arrow: days and months like a weaver’s shuttle. 13. To feel reverence is not so good as to give obedience. “Obedience is better than sacrifice.” 14. If you do not ascend the mountain, you cannot know the height of heaven; if you descend not to the stream of the valley, you cannot know the depth of the earth. If you do not listen to the wise words bequeathed by the ancient kings, you cannot know the greatness of true learning. 15. If the mirror be bright, then the dust will not defile it; if the intelligence be clean, then licentiousness will not grow up. 16. The fishes at the bottom of the stream, and the birds in the sides of heaven, may both be reached with the arrow and the hook; but man’s heart is beyond conjecture. Heaven may be measured, and earth may be surveyed, but man’s heart is without bounds. In drawing the tiger, you may paint his skin, but it is hard to depict his bones. In acquaintance with a man, you may know his face, but you cannot know his heart. Though you converse tête-à-tête, his heart is separated from you as by a thousand mountains. 17. If your words be few and your acquaintance select, there will be no need for repentance, sorrow, and shame. 18. If desires be few, good spirits will abound; if aims be many, cheerfulness will languish. 19. The prisoner dreams of pardon; the thirsty of a cordial. 20. The wine does not intoxicate the man; the man makes himself drunk. 21. A fair countenance is a poor inheritance. 22. A single guest does not require two lodgings. 23. To be one day a priest and the next a bell-ringer. 24. He wishes to hide his track, and yet he walks on the snow. 25. When the tree falls there is no shadow. 26. The superior man thinks not on old evil deeds. 27. A single thread is not enough to make a rope. 28. If you wish to know the thoughts which

- j. 22. *t'íng k'èù-chüng yén.* 29. *Jō yaú tsuán tsuì-fú, sìng-yén k'ān tsü jin.*  
 k. 6. 30. *Tz̄e yü: "Jin wū yuèn lí, pí yüèn kín yü."* 31. *Yü chī k'í kiün,*  
 k. 20. *síen-shí k'í chín; yü shí k'í-jín, síen-shí k'í-yü; yü chī k'í-fú, síen*  
 l. 7. *shí k'í-tez.* 32. *P'íng-fung sii p'ó, kuü-ké yüü tsüñ; kiün-tsü sii p'ín,*  
 l. 22. *lí-i cháng tsai.* 33. *P'ë-yü t yüü wü-ni, pü-nang chin-shé k'í-e;* *kiün-*  
 m. 9. *tsü chü yüü chü-tí, pü-nang jen-hoán k'í-eñ;* *süng-pé k'ò-i nai sü-*  
 m. 26. *shuöng, ming-chí k'ò-i shé kiün-wei.* 34. *Ji-yü sii mäng, pü-chaú fü-*  
 n. 12. *pü-an chī hiá: tau-kién sii kuái, pü-chàn wü-tsüi chī jin;* *fí tsai*  
 n. 27. *hang hó, pü jí shin-kiá chī män.* 35. *Jin-säng, chí wí säng; chí-säng,*  
 o. 14. *jín i laü; sin chí yí-tei säng, pü-kiö wü-chüng tsai.*

9. Extracts from the *Ching-yin tsüi-yau*, v. native text (lithographed),  
page 9.

*Ti-yü tsuán. Jí-chàng.*

- a. 2. *Ts'íng-tsau k'í-lai, kiaü hai-tez-män, saü-saü ti, kiaü-kiaü huä, gaü*  
 a. 8. *shwüü sü lién, p'au wän haü ch'ü k'í-k'í.* *Mü-yüü sü ti shü-heü, k'ān-*  
 a. 23. *b. 14. k'ān shüü, sié-sié tsé, sän-liang-kó së-wüñ páng-yüü tsö-kó shü, hiá kó*  
 c. 6. *wei-k'í, kiaü-kiaü män-qr, tsüü k'ò-i kuö-tí jí-tez liaü.* *Tau-kuü hiá-*  
 c. 23. *wü, laü kí páng-küng, shé kí t'iaü tsüen, pá ché-shén kin-kuü, huö-tüng*  
 d. 14. *huö-tüng.* *Jin yüü yüü tsüng-shén, yüü chäng-king; ché-tü shí haü*  
 e. 3. *et. Pü-yaü wüng wai-t'ü t'än-wän, pü-yaü teü-k'í, pü-yaü taü-kiä*  
 e. 18. *pien-tsüi, pü-yaü tö-sé, pü-yaü naü-tsüi, pü-yaü kuö-kiä.* *Wü shuo*  
 f. 9. *ti huä yü-tien qr tsö-tí tü mü-yüü ä!* *Nü yaü t'íng-chö, pü-yaü wüng-*  
 g. 2. *kí liaü ä!—Ti'en kó täng-qr laü ä; hë-kü yëng-tsé, tsäng-mö ts'iaü ti*  
 g. 20. *kién ni!*

*Ti-ár tsuán. Tsö-kiäü.*

- h. 8. *Fí-kó-jin ch'ü-lai, siäng-yü páng-yüü, tsüng-yaü tai shuöng yén-*  
 h. 22. *ts'íng, kién-kuü ná-sié chéng-king jin, kiàng lí-i-tí, kién-hö-tí, laü-shí-*  
 i. 14. *ti, tün-tí kweü-kü-tí yüü liang-sin-tí, kién-kuö shí-mién-tí, yüü tsai-*  
 j. 6. *ts'íng-tí, yüü p'au-sé-tí, k'ò-i kaü-tö-chü-tí, nü ts'íai haü t'í-t'ä siäng-*  
 j. 24. *yüü, kän-chö t'ä tsüü, kung-king t'ä, pü-haü t'ä-män t'ä; yüü-shén*  
 k. 14. *siäng-kuén, yüü-sz siäng-pang; pien tá-kiä yüü yüü liaü.* *Jö ts'iaü*

kinds of poems are enumerated, but many of these are inconsiderable in extent and importance. The best specimens are full of metaphorical and allegorical expressions, ancient and obsolete words, allusions to history and fable, with references to customs and opinions, known only to the learned. This renders Chinese poetry very difficult for foreigners to understand.

The specimens given on page 33 are, with the exception of the first, to be found in the *Kù T'áng-shí hë-kiäi*, 'the poetry of the ancient *T'ang* (dynasty) explained,' a work in 5 vols. 12°.

*Wü-yüng* (33. b. 16) was the name of a royal palace in *Ch'ang-an*, during the *Hán* dynasty, which ended A. D. 260.

<sup>a</sup> 長 安

occupy a man's heart, just listen to the words of his mouth. 29. If you want to break through drunken habits, look at a drunken man when you are sober. 30. Confucius said: "If a man will not care for the future, he certainly will have present sorrow." 31. If you wish to know the character of a prince, first look at his ministers; if you would understand a man, first look at his friends; if you would know a father, first look at his son. 32. Though the screen be broken, its frame is still preserved; though the superior man be poor, propriety and rectitude still remain. 33. Though the white gem be cast into the dirt, its purity cannot be sullied: though the good man live in a vile place, it cannot taint and disorder his heart. The fir and the cypress can endure snow and frost; and bright wisdom can walk through difficulty and danger. 34. Though the sun and moon are bright, they cannot shine beneath an up-turned bowl: though the sword (of justice) be swift, it cannot decapitate the innocent, nor can unlooked-for calamity, with its evil genius, enter the dwelling of the prudent. 35. Man is born, but knowledge is not born (with him); when knowledge is acquired, man soon grows old; when his mind has obtained a fulness of knowledge, before he is aware, the great change comes over him.

*Translation of the Extracts from the Ching-yin tsili-yau, v. native text (lithographed), page 9.*

First section. On every-day affairs.

Rise early and call the servant-boys to sweep the floor, to water the flowers, to warm water for washing the face, and to make a cup of good tea to drink. When you have nothing to do, look at a book, or write some characters, or with two or three literary friends make a verse (or two), or play a game at chess (lit. 'conquest' or 'siege'), to dissipate sadness, thus you will be able to pass the day. When noon is come, pull a few twangs of the bow, and shoot a few arrows; as for that body of muscle and bone of yours, exercise it well. Thus a man will get good spirits, and will grow strong: all these are good things to do. But don't go abroad hankering after amusement, don't create disturbances, don't fight and brawl, don't be a busy-body, don't be noisy over your wine, don't wander from house to house. What I have said is perfectly correct, there is no mistake in it. Do you listen and don't forget it.

Light the lamp and bring it here, it is as dark as midnight, how can I see?

The second section. On selecting acquaintances.

When a man goes out to hold intercourse with friends, he should carry a pair of eyes in his head; and when you see those who are men of rectitude, or those who speak with propriety and justice, the cordial and honest men, and those who understand customs, those who have a conscience, and those who have seen the world, those who have natural talent and good sense, on whom you may rely,—do you then seek their acquaintance, and walk in their footsteps, respect them and do not slight them; if you have any good project in hand, consult with them, and in matters of business mutually assist one another, thus both

- L. 3. kién-liaù nà-siē pü-hau jin, yi tién-qr pán-sé, tū mü-yia; yi pü  
 L. 20. kwāng-kwāgn tsüi, húng-p'ien jin-kiā,

10. Extracts from the *Ching-yīn tsüi-yaú*, v. native text (lithographed),  
 page 10.

- a. 2. yiü pü-hau pü-k'i, ts'iuén-kàn siē huān-cháng ti sz, yiü pü  
 a. 16. tung yèn, yiü pü-k'u lién, yiü t'aü jin hién. Jin-kiā mä t'a, t'a yè  
 b. 7. pü-hai saü, ché-yáng ti jin, ngò ts'iau-kién-liaù, tsüu naü-liaù t'a, nà  
 b. 23. ts'ien-wán pü-yaú t'i-t'a tséu-lung, t'a tsüu kwái-p'ien ní-t'i yín-té  
 c. 21. ts'ien: huán pü t'a-kìn, t'a huán yaú wú ní-t'i sz, säng-ch'ü hū-tó sz  
 d. 13. lai. Yiü shimmö pién-t'i ní? Ts'ang-kin-k'ou ní yaú t'a chü-i, ts'at  
 e. 5. hau yä!

f. 2. *Ti-sän twán. Teá-huá.*

- f. 8. Jin tsüi yaú-kìn shi shuo-huá. Ní ts'iau nà-siē yiü ming-sé ti jin,  
 f. 24. fän-wai pü-t'ung, t'a shuo-ch'ü ti huá, tsüng-shí ch'ü-k'ing jí-tién, yiü  
 g. 15. wän-yä, tséz pü-yung shuo lü. T'a tsüu süt-k'ü shuo kü pá ts'ün-ch'üng  
 h. 7. ti huá-qr, yè kiö-te t'a-fang, yiü t'i-küi,—pü-kiau-ngaú, pü-hiá-teö.  
 h. 24. Jin-kiā t'ing-liaù, tsé-jen kwái-t'a huüi-shuo huá liaù. Jen qr  
 i. 13. chéng-king huá, kú-jen yaú-t'ing, tsüu-shí shi-tséng-sháng, nà-siē hién-  
 j. 3. tsü jen-teng ti huá, yè yaú fang ch'üng-qr-tö t'ing-t'ing. Süt-jen pü-  
 j. 19. pü hiö t'a, yè yaú chü-taü, kó-chü füng-sü; tséng-mö shi tsän-huá,  
 k. 10. tsü-huá, yä-huá, niö-pö huá, füng-chéng jin ti huá, siaü má jin ti  
 l. 1. huá; jin-kiā shuo-ch'ü-lai, ní pü-tung ti, tsüu ch'ing-liaù kó tsüll-  
 l. 16. t'siau-tséz liaù.

11. Extract from the *Sän-kwoh chi*, chap. I, v. native text (lithographed),  
 page 11.

- a. 2. *Ti-yi huüi.*

- a. 7. Yén t'aü-yuén haü-k'i sän k'i.

- b. 7. *Chàn Hwáng-kìn ying-hiung sheü li küng.*

- c. 1. *Huá-shuo t'ién-hiá t'a-shí; 'fän-kiü pü-hö, hö-kiü pü-fän.'* Ch'en  
 c. 16. mü tsü-kwo fän-tsüng, ping jü yü Ts'ün; k'i Ts'ün mä chü heü Ts'ü Hán  
 d. 7. fän-tsüng, yiü ping jü yü Hán. Hán chaü, tséz Kaü-teü chàn pë-shé  
 d. 22. qr k'i i, yi-t'ung t'ién-hiá. Heü lai Kwäng-wú chüng-hing, ch'üen  
 e. 11. chí Hién-tü, süt fän-weü Sän-kwoh. Ch'üi k'i chí luán chí yiü, t'aü-ch'i

*Kwei-tsien* (33. c. 15), 'the noble and the mean,' both have their plans of aggrandisement; the former at court, the latter in the market. The poet wishes to show that the noble man and the mean man are alike different from the ascetic, who alone can retire from the world and its projects for getting gain. He alone can enjoy the outward things,—the soft rain, the bright grass, the blue mountain, and the singing birds,—which arise without his arrangement and yield him pleasure.

parties will be profited. But you will see those bad men, who have not the slightest particle of good sense, a set of sharpers, who deceive people,

*Translation of the Extracts from the Ching-yin tsüi-yau, v. native text  
(lithographed), page 10.*

who are of a quarrelsome disposition, entirely taken up with questionable affairs,—men who will not take hints, and who have no regard for appearances, who draw down upon themselves the displeasure of others; and when they are scolded, they do not feel ashamed. When I see such men, I directly give them a scolding. You should on no account whatever have any thing to do with them. If you associate with them, they will swindle you out of your money: but that would be of little consequence, if they did not prejudice your affairs and produce a great deal of trouble. Then what benefit will there be in that? From the very first do you be decided, and then all will be well!

The third section. On miscellaneous phrases.

The most important thing for a man is to speak well. Now when you see men of note, different from the common herd, you will find that their language has a classic elegance about it, and an air of refinement, of which it is needless to speak. Even when they utter the first expression which comes to their lips in ordinary parlance, you may perceive a liberality of sentiment and a regularity about it,—it is neither haughty nor mean. When people hear them, they, of course, praise them highly, as being able to speak properly and classically. Assuredly you should listen to them. Then there is the language of the market-place and the well, and the talk of loungers and of various classes of men; you must stretch your ears to catch these; for although you need not learn them, you should know them, as well as the customs of every place; what is village talk, coarse language, elegant language, cruel, insulting language, the language of flattery, ridicule, abuse, &c., for when men utter such, and you do not understand, you will seem exactly like a country clown.

*Translation of the Extract from the Sān-kwō chí, chap. I, v. native text  
(lithographed), page 11.*

Chapter the first.

At the banquet in the peach-garden three brave men form a righteous league.  
By exterminating the Yellow-turbans the heroes raise their reputation.

It is a common saying with respect to the state of nations, that 'the long-divided must unite, the long-united must divide.' At the end of the *Cheu* dynasty the empire was divided into seven kingdoms; these contended together and were finally united in the *Tsin* dynasty; and after the extinction of the *Tsin* family, the houses of *Ts'u* and *Han* strove together and were at last merged in the *Han* dynasty. The universal dominion of the *Han* commenced with the Emperor *Kau-tsü*, who destroyed the white serpent and raised a body of patriot soldiers. Afterwards *Kwang-wu* arose as his successor, and he in turn transmitted the throne to *Hien-ti*. The power of the state was then divided, and became Three Kingdoms. If we proceed to investigate

- f. 2. *yü Hwän-Ling, ár tî. Hwän-tî kín-kú shén-lüi, tsung-éin huán-huān,*  
 f. 17. *kí Hwän-tî p'áng. Ling-tî tsî wei; Tá-tsiāng-kiün, Teú-wù; T'ái-fú,*  
 g. 7. *Chín-fân, kung-siang fú-tsò. Shí yìu huán-huān Ts'ái-tsî tàng líng-*  
 g. 21. *kíuèn; Teú-wù Chín-fân meú chü chî; kí-éz pú-mi, fàn wei sò haé;*  
 h. 12. *Chung-kuèn tsé tsé yú hâng. Kién-nîng q'r-niên, éz-yü, wâng-jî, Tí*  
 i. 2. *yú Wân-té tién, fâng shîng tsô; tién-kó kuoāng-fung tséu-k'í, ché-kién*  
 i. 17. *yí-t'iáu tséing-shê, tséung liâng-shâng fî tsiāng-hiá-lai, fân yü i-shâng.*  
 j. 8. *Tí king taù, tsò-yüi kí kiú jí-kung, p'ê-kurân k'íl p'ân pi, sú-seù shê p'ê*  
 k. 1. *kién-kuâ. Huâi-jen tá-lüi tá yü, kiâ i ping-pö, ló taú proán-yé, fâng-*  
 k. 18. *chî; huâi k'íl fâng-ü wú-sú. Kién-nîng éz-niên q'r-yü, Lô-yâng tî*  
 l. 8. *chín, yüu hai-shuâi fán-yü, yuân-hai kú-min, tsin p'í tá láng kuèn jí*  
 l. 24. *hai chung.*

12. Extract from the *Sän-kwoh chi*, v. native text (lithographed), page 12.

- a. 1. *Shí Kú-lü kiún yü huâng-tî sän-jin; yí ming, Châng-kiö; yí ming,*  
 a. 17. *Châng-pau; yí ming, Châng-liâng. Nâ Châng-kiö p'ân-shí kó p'ü-tî*  
 b. 5. *Siú-t'âi, yin jí-shân ts'a-yö; yü yí lau-jin, pi-yen tung-yen, sheu*  
 b. 22. *chî li-châng, huán Kiö chí yí tung chung, i t'ien-shü sän kuèn sheu*  
 c. 11. *chî, yü: "Tez ming, 'T'ái-ping yaú-shü,' jù tê chî, tâng taí T'ien*  
 c. 25. *siuén huâ p'ù kiú shí-jin, jö ming i-sin, pi hú gô pau." Kiö pa,*  
 d. 16. *wén sing ming. Lau-jin yü: "Wù nai Nán-huâ lau-sien yé." Yen-*  
 e. 5. *ki huâ chín-tséing-fung q'r k'í. \* \* \* \**  
 e. 13. *Tsing yü: "Tez-ping chung, ngô-ping kuâ, ming-kung i tsò sú*  
 f. 1. *chaú-kiün ying-tî." Liú-yen jen k'í shuô, súi tsî ch'ü pâng, chaú-mú*  
 f. 16. *i-ping. Pâng-wén hing taú Chö-hién yìn ch'ü Chö-hién chung yí-kó*  
 g. 6. *ying-hiâng. Nâ jin p'ü shén haú tû-shü, sing kuân-hâ, kuâ yén yü,*  
 g. 21. *ha-nú p'ü hing yü së, sú yüu tá chí, chüen haú kí-kiâu t'ien-hiâ haú-kí,*  
 h. 14. *säng-té shín-chang p'ü-chü, liang-q'r chüi-kién, shuâng-sheu kuô yü st,*

*Ki-pé* (33. k. 24) here means *Yüe-chü* itself, which was the name of *Shing-king*, (Moukden, the capital of Manchuria,) under the *Hán* dynasty.

The city of *Pé-tî* (33. m. 17) was in *Kwei-chü fù*.

The lithographed pages (9—14) which follow here, were printed in London from the author's handwriting, but they are not so satisfactory as the 34 pages of letter-press which were done in Hongkong. This accounts for the absence of pages 1—8, page 9 having been printed first to suit the convenience of pupils who did not need the earlier pages, which were extracts from the Ancient Classics &c., and which were subsequently printed in Hongkong. The extracts from the *Ching-yin tsüi-yü* are likely to prove very serviceable to the student, they present him with a good many expressions in the Peking dialect, though not of the extreme kind, and they would easily pass current in the southern provinces. Among the general characteristics of the Peking dialect is the frequent use of the perfect particle *liaü*<sup>b</sup> and the formative particle *ár*<sup>c</sup>. There is a redundancy of expression, and, in pronunciation, an uncommon sharpness of utterance in the case of all letters which admit it (*ki*, *tsi*, *chi*, *si*, *hi*).

<sup>a</sup> 成 京

<sup>b</sup> 了

<sup>c</sup> 兒

the cause of this revolution, we shall find that it began with the two Emperors *Hwan* and *Ling*. When the Emperor *Hwan* died, *Ling* came to the throne. The marshal *Teu-wu* and the guardian *Chin-fan* became coadjutors in the government. Now it happened that when the eunuch *Ts'au-tsé* and his party were intriguing for power, *Teu-wu* and *Chin-fan* formed a counter-plot to exterminate them; but the scheme was discovered, and turned out injurious to themselves; and the eunuchs from this time increased in audacity.

On the 15th day of the 4th month of the 2nd year, *Kien-ning* ('tranquillity established') the Emperor proceeded to the Hall of Audience, and just as he was ascending the throne, a violent wind suddenly rushed from a corner of the Hall, and what should they see but a great green snake, seeming to fly down from the beam above, which coiled itself up upon the imperial seat. The Emperor fell down in terror, but the attendants quickly rescued him and carried him into the palace. The mandarins, one and all, hastened away; and, in a moment, the serpent itself vanished. On a sudden it began to thunder loud and to rain heavily, accompanied with hail stones. This continued until midnight, and laid in ruins an immense number of dwellings.

In the 2nd month of the 4th year of this same Emperor, an earthquake was felt in *Lü-yang*, the sea inundated the lands, and the inhabitants of the coasts were washed away.

*Translation of the Extract from the Sān-kwo ché, v. native text (lithographed), page 12.*

At this time there lived in the district of *Kü-lü* three brothers, named *Chang-kiō*, *Chang-pau*, and *Chang-liang*. Now this *Chang-kiō* did not take the degree of *Siu-tsai* (B. A.), but proceeded to the hills to gather medicinal herbs. There he met one day an aged man with a fair and youthful countenance, who held in his hand a staff of cane. He called *Kiō* into a cave, and gave him three sacred volumes, saying: “These are called, ‘The Arts necessary for producing Peace.’ Take them, and in the name of Heaven proclaim the doctrine of reform, that the world may be saved. And should contrary thoughts arise in your mind, you will suffer the reward of the wicked.” *Kiō* bowed and enquired his name and surname. The old man said: “I am the aged genius of *Nan-hwa*;” and having uttered these words he vanished into thin air and was gone.

\* \* \* \* \*

*Tsing* said: “The rebel soldiers are many, our soldiers are few; your Excellency should at once raise an army to oppose the enemy.” *Liu-yen* acquiesced in this advice, and immediately issued a placard, calling upon patriots to enlist. This document reached the town of *Chō*, and a brave man of the place responded to the call. He was not much of a scholar, but his disposition was magnanimous and kind, and his words were few; the feelings of anger and pleasure were rarely visible in his countenance, and he was a man of a strong will. He loved to form friendships with the brave men of the empire. His height was eight *chō* (near seven feet); his two ears hung down on his shoulders; his hands reached down to his knees; he was able to

- i. 4. mǔ nāng tsé kú kí q̄r; mién jú kuoán-yü, shèn jú t'ü chī; Chüng-i. 19. shān Tsing wáng Liú shéng chī héu, Hán King-tí Kiö-hiá hiüen sān; j. 8. sing Liú, míng Pei, tsé Hiüen-té.  
j. 17. Tāng-jí kién-kiaù pàng-wən, kái-jén ch'āng-t'án, sūt-heú yí-jín lè-k. 7. shéng yén yü: "Tá-cháng-fú pü-yü kuoé-kiā ch'ü-lí, hō-kú ch'āng-k. 22. t'án?" Hiüen-té horü shí kí jin, shén pü-ché, shéng jú kú-líu, shí jú l. 13. pü-n-má. Hiüen-té kién t'ā hing-máu i-cháng, wén kí sing-ming.

13. Extract from the *Sān-kwoh chí* continued, v. native text (lithographed),  
page 13.

- a. 1. Kí-jín yü: "Meū Síng Chāng, míng Fí, tsé Yí-tí. Shí kú Chö-a. 15. kiún, p'ó yìu chuoāng-t'iēn, māi-tsü t'ü-chü, chuēn haú kí-kiaù t'iēn-b. 5. hiá haú-kí; kiă-tsé aí kién kung k'án pàng q̄r t'án, kú-tsé riäng-wən." b. 20. Hiüen-té yü: "Ngò püñ Hán-shí t'üng-tsü, sing Liú, míng Pei; c. 8. kín wən Hwāng-kin ch'āng-huán, yìu chí yü p'ó-tsé gān-mín. Hán l. c. 23. pü-nāng! Kú ch'āng-t'án q̄r." Fí yü: "Ngò p'ó yìu tsé-tsé aí, tāng d. 12. chaú-mú hiäng-yüng, yù kung t'üng kú tā-sé. Jú-hó?" Hiüen-té e. 1. shén-hí, sūt yù t'üng jí ts'ān-tién chüng yén-tsü. Chéng yín kién, e. 15. kién yí tā Hán, tü-chö yí liàng ché-tsé, taú tién mān-sheù hié-kiaù. f. 6. Jí tién tsó-hiá pién huán tsü-pau: "Kwái chín-tsü-lai kí, ngò tsé-f. 21. kán jí-ch'ing-k'ú t'ü-sé-kiún."
- g. 2. Hiüen-té k'án kí jin, siäng-máu t'āng-t'āng, weī-füng pín-pín, g. 15. tsíu yáu t'ā t'üng tsó, t'au kí sing míng. Kí-jín yü: "Wù sing h. 4. Kwān, míng Yù, tsé Sheú-ch'āng, héu kai Yün-ch'āng, Hō-tüng Kiaù h. 17. liáng jin yé. Yin püñ-chí shí-haú, t-shí líng jin, pei wú shá-kiaù, i. 8. t'au nán Kiäng-Hú wù-lí nién i. Kin wən tsé chü, chaú-kiún p'ó-i. 23. tsé, t'ü-sé yéng-mí." Hiüen-té sūt i kí chí kaú-chí. Yün-ch'āng t'ü-hí, j. 15. t'üng taú Chāng-fí chuoāng sháng, kúng-i tā-sé. Fí yü: "Ngò k. 4. chuoāng héu yìu t'ü-yüen, huá-kái chéng shíng, míng-jí tāng yü k. 16. yüen chüng tsé kaú t'iēn-tí; ngò sān-jén kí-weí hiüng-tí, hié lì t'üng-l. 7. sin, jén-heú k'ò t'ü tā-sé." Hiüen-té, yün-ch'āng tsé-shéng yéng yü: l. 22. "Jú-tsé shín haú."

The passages given on pages 11—13 are from the *Sān-kwoh*, with which the student is already acquainted (v. Chrest. pp. 17—20). The 'Yellow-turbans' (*Hwāng-kin*, 11. b. 8) were rebels under the leadership of *Chāng-kí* (12. a. 13), who, besides being a general, pretended to perform cures by charms and exorcism. He raised an immense army, which he organized and allotted to subordinate generals. At the close of the *Hán* dynasty (A. D. 220), after the reign of the last Emperor *Hien-tí* (11. e. 12), the division of the country into three kingdoms took place. The two Emperors *Hwān* and *Bing* (11. f. 3, 4) were weak and lax in their government, and this brought on a rebellion, which assumed larger proportions under *Tüng-chö*, a man of great strength and military ability. His career of cruelty, during which he slaughtered vast numbers of his enemies, was brought to an early close, for *Lü-pu* (v. 20. d. 5, 7) destroyed him and all his family. The Imperialist cause was upheld by the generals *Lü-pi* (13. c. 5, 7) a mat-seller, *Kwan-yü* (13. h. 4, 6) a seller of sour-curds, and *Chāng-fí* (13. j. 17) a pork-butcher. These were the three brave

see his own ears ; his face was like the jewel on a crown ; and his lips were ruddy *like rubies*. He was a descendant of the ninth generation from *King-ti* of the *Han* dynasty ; his clan name was *Liu*, his surname *Pei*, and his title was *Hien-te*.

When he saw the above-mentioned placard, he heaved a deep sigh, and immediately behind him a man exclaimed with a loud voice : " When a fine fellow does not exert his strength for his country, why does he sigh so deeply ? " *Hien-te* turned round and beheld a man about seven feet high, having a voice like thunder, and a *physique* like that of a vigorous charger. When *Hien-te* saw this extraordinary figure, he enquired his name and surname.

*Translation of the Extract from the Sān-kuo ch̄i continued, v. native text (lithographed), page 13.*

The man replied : " My name is *Chang*, my surname *Fî*, and my title *Yi-tsé*. For generations we have dwelt in this district of *Chō*, and we have a small landed property here. I deal in wine and slaughter pigs. I am fond of forming the acquaintance of the brave men of the empire. When I saw you just now looking at the placard and sighing, I could not help speaking to you." *Hien-te* said : " I am descended from the house of *Han*, my name is *Liu* and my surname *Pei*. When I lately heard that the Yellow-turbans were in rebellion, the wish arose in my mind to break their power and to give peace to the people. Would that my strength were adequate to it ! It was for this reason that I sighed." *Fî* replied : " I have some small means, let us call out our brave countrymen, and with you, Sir, begin to put the great affair into execution, what do you think of that ? " *Hien-te* was much pleased, and they forthwith entered the village inn to take some wine. Just as they were drinking, they saw a fine son of *Han* (a Chinaman), pushing along a hand-cart, who, coming up, stopped at the door of the inn. Having entered the inn, he sat down and called to the waiter : " Pour out quickly some wine for me to drink, I am in haste to reach the city to join the army." *Hien-te*, seeing that the man had a noble aspect and a dignified bearing, invited him to join them, and then enquired his name and surname. The man replied : " My name is *Kwan*, my surname *Yu*, and my title *Sheu-ch'ang*, which has been altered to *Yün-ch'ang*. I am a native of *Kiai-liang* in *Hotung*. When a man of influence in my native place, relying on his power, had insulted and oppressed the people, I killed him ; and, having escaped with difficulty, for five or six years I have been in the River and Lake provinces. Having recently heard in this place that an army is being raised to subdue the rebels, I am going (to the city) on purpose to enlist." *Hien-te* at once told him of his own project. *Yün-ch'ang* was much pleased, and they went together to *Chang-fî's* farm to consult about the matter. *Fî* said : " At the back of my farm there is a peach garden, the flowers are just in full bloom. Let us to-morrow in that garden sacrifice to Heaven and Earth, and we three men will unite as brethren, with all our hearts, and then we may plan about this great matter." *Hien-te* and *Yün-ch'ang* with one voice exclaimed : " That is very good."

14. From *Aesop's Fables*, by Robert Thom, Esq., v. native text (lithographed),  
page 14.

a. 2.

*Ch'ai p'ang yāng.*

- a. 6. *Pw'an-kù ts'ù, niau-sheú kiai nang yén. Yi-jí ch'ai yù yāng, t'ung*  
 a. 20. *kién yìn-shuiü; ch'ai yù p'ang k'i yāng; tsé-nién wú i tsie tsé, naí*  
 b. 10. *kiang tsé ch'i yü: "Jú huán-chü tsé shuiü, shí lau-fu pü-nang yìn,*  
 b. 25. *kaí shá. Yāng tsü yü: "Tá-wáng tsai sháng liú, yāng tsai hiá liú;*  
 c. 14. *siiú chü wú gaí." Ch'ai fü tsé yü: "Jú k'í-nién meú-jí ch'i-yén té-*  
 d. 5. *tsüü yü ngò, yí kaí shá." Yāng yü: "Tá wáng wú i; k'í nién meú-*  
 d. 20. *jí yāng wí ch'u-shí, gān-nang té-tsüü tá-wáng?" Ch'ai tsé pién-siú weí*  
 e. 11. *nú, tsé ch'i yü: "Jú ch'i fú-mù té-tsüü yü ngò, yí jú ch'i tsüü yé." Siú*  
 f. 4. *p'ang chü. Yén yün: "Yü kiá ch'i tsüü, hó huán wú tsé?" Tsé tsé*  
 f. 18. *ch'i weí yé.*

g. 2.

*Ár shù.*

- g. 5. *Ts'än-lö chüng yü qí shù, p'än-shü tsin-i, yí tsai k'ing-sz kuó-huoč.*  
 g. 21. *Hwü yí-jí lai ts'än t'än-kiá, ts'än-shü liú qí kuó-an chü. Só ch'ü chü*  
 h. 12. *shí ts'ü-sheú pü-k'än. K'ing-shü yü: "Jú k'í wú huó, ü-shí wú meí-*  
 i. 3. *wí, hó-pü siiú ngò taú k'ing, yí-kién shí-mien?" Ts'än-shü hin-jen,*  
 i. 18. *t'ung wàng kí taú k'ing, kuó-jen shi-ying kiai i yí-jí qí shù t'ung*  
 j. 9. *ch'ü më! Laí yí-hüng kiuén, kí tsüäng ts'än-shü huó k'ü! Ts'än-shü*  
 j. 23. *tá hiai, wón yü: "Tsé chü ch'üng yü tsé hai hü?" Yü: "Jen."*  
 k. 11. *Ts'än-shü tsé, yü: "Fi ngò chü fü yé, yü k'i p'ang-huáng qí kän-chü;*  
 l. 2. *shí jö gān-tsing qí tsai-k'ang?" Siú yün: "Níng shí k'ü meí-chü;*  
 l. 16. *mö-shí ts'ü meí-fan!" Tsé tsé ch'i weí yé!*

men who are mentioned in the opening stanza (*Haá-kí sān*, 11. a. 10). They united with a solemn oath to retrieve the fortunes of the *Hán* family. They associated with themselves *Lü-pü*, *K'ung-míng*, and *Yuèn-shaü*, and finally established the kingdom of *Szü*. Another famous general, *Tsai-tsai*, succeeded in forming the kingdom of *Wéi*, and *Sán-kiuén* raised for himself the kingdom of *Wú*: these were the *Sán-kwó*, 'the Three Kingdoms,' which form the subject of this, the best historical romance of the Chinese.

*Pw'an-kù* (14. a. 6) is a mythical personage, who is described in Chinese books as the first man, who, though not the creator of the world, had the Herculean task allotted to him of bringing the chaos into a cosmos, of making order and beauty out of confusion. The Rationalists of China, commonly called *Taoists*, have proceeded to particularise the acts of this individual; they describe his work of splitting the heavens and chiselling the rocks. His efforts, they say, were continued eighteen thousand years. On his death his head became a mountain, his breath the winds, and his voice thunder, with other ridiculous stories, similar however to the Scandinavian myths on this subject. For a long account of this myth see Dr. Williams' *Middle Kingdom*, vol. VI. p. 196, where a curious picture is given of *Pw'an-kù* at work.

a 魔

b 委

c 吳

*Translation of Aesop's Fables, by Robert Thom, Esq., v. native text (lithographed), page 14.*

The wolf devours the sheep.

In the primitive times of *Pwan-ku*, when all the birds and beasts could speak, one day a wolf and a sheep were drinking at the same stream. The wolf wished to devour the sheep, but, thinking within himself that he had no excuse, he reproached him sternly and said: "You are making this water muddy, so that I, your superior, cannot drink, I must kill you." The sheep replied: "Your Honour is at the upper part of the stream, and I am at the lower; though the water is muddy it is no obstacle to your drinking." The wolf again reproached him and said: "Last year on a particular day you said something offensive against me; I ought to kill you." The sheep said: "Your Honour is under a mistake, for last year on that particular day I was not born. How could I offend against Your Honour?" The wolf then, instead of being ashamed, became angry, and, reproving him, said: "Your parents offended against me, and it is your fault too," and forthwith devoured him. The proverb says: "If you want to impute a crime to any one, why distress yourself at the want of an excuse?" This is what is meant.

The two mice.

In a retired village were two mice, who were both relatives and friends. One of them went to live in the city, and one day unexpectedly she came to the village to visit her old friend. The country mouse begged to be allowed to entertain her. But the provisions which she brought out were coarse and foul, and were not good enough for the city mouse, who said: "Your abode is not very beautiful, and your household food is neither fine nor savoury, why not come with me to the city and take a look at the world?" The village mouse gladly went with her, and on arriving at the city *she found* certainly that the food was very different. But one day, as the two mice were together drinking, a fierce dog suddenly made his appearance, and was nearly seizing upon the country mouse and carrying her off. The country mouse, in great alarm, enquired, saying: "Are these evils always here?" Her friend replied: "Yes." Then the country mouse begged to be excused, and said: "This is no happiness to me, with all this terror and good victuals. There is nothing like peace and coarse husks." The common saying is: "It is better to drink rice-water with pleasant feelings, than to eat the rice that produces sorrow\*." This is just what it means.

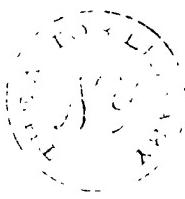
---

\* Lit. 'opening eye-brow rice-water' than 'sorrowing eye-brow rice.'



第一段日常 清早起來。叫孫子們。掃掃地。燒燒花。熬水洗臉。  
 泡碗好茶吃吃。沒有事的時候。看看書。寫寫字。三兩個斯文朋友。  
 作個詩。下個圍棋。解解悶兒。就可以過得日子了。到了下午。拉幾  
 簿弓。射幾條箭。把這身筋骨。活動活動。人又有精神。又長勁。這都  
 是好事。不要往外頭貪翫。不要拘氣。要打架辯嘴。不要多事。不要  
 亂酒。不要過家。我說的話。一點兒錯的都沒有阿。你要聽着。不要  
 忘記了阿。點个燈兒來阿。黑鼓影子。怎麼瞧得見呢。

第二段擇交 一個人出來。相與朋友。總要帶雙眼睛。見了那  
 些正經人。講禮義的。謙和的老實的。董得規矩的。有良心的。見過  
 世面的。有才情的。有本事的。可以靠得住的。你纔好替他相與。跟  
 着他走。恭敬他。不好怠慢他。有善相勸。有事相幫。使大家有益了。  
 若瞧見了那些不好人。一點兒本事都沒有。一把光棍嘴。哄騙人。



家。又不好脾氣。全幹些混賬的事。又不董事。又不顧臉。又討人嫌。人家罵他。他也不害臊。這樣的人。我瞧見了。就惱了他。你千萬不要替他走攏阿。你若替他走攏。他就拐騙你的銀子錢。還不打緊。他還要悞你的事。生出許多事來。有甚麼便宜呢。從今以後。你要打主意纔好阿。

第三段雜話。人最要緊是說話。你瞧那些有名色的人。分外不同。他說出的話。總是出經入典。有文雅氣。自不用說咯。他就隨口說句。把尋常的話兒。也覺得大方。有體局。不驕傲。不下作。人家聽了。自然誇他。會說話了。然而正經話。固然要聽。就是市井上。那些閒雜人等的話。也要放長耳聰聽聽。雖然不必學他。也要知道。各處風俗。怎麼是村話。粗話。雅話。膚薄話。奉承人的話。笑罵人的話。人家說出來。你不董得。就成了個趣條子了。



## 第一回

宴桃園豪傑三結義  
斬黃巾英雄首立功

話說天下大勢。分久必合。合久必分。周末七國分爭。并入于秦。及秦滅之後。楚漢分爭。又并入于漢。漢朝自高祖斬白蛇而起義。一統天下。後來光武中興。傳至獻帝。遂分爲三國。推其致亂之由。殆始於桓靈二帝。桓帝禁錮善類。崇信宦官。及桓帝崩。靈帝卽位。大將軍竇武。太傅陳蕃。共相輔佐。時有宦官曹節等弄權。竇武。陳蕃謀誅之。機事不密。反爲所害。中涓自此愈橫。建寧二年。四月望日。帝御溫德殿。方陞座。殿角狂風驟起。只見一條大青蛇。從梁上飛將下來。蟠于椅上。帝驚倒。左右急救入宮。百官俱奔避。須臾蛇不見了。忽然大雷大雨。加以冰雹。落到半夜方止。壞却房屋無數。建四年二月。洛陽地震。又海水泛溢。沿海居民。盡被大浪捲入海中。

f k j i n g r e d o b a



時鉅鹿郡有兄弟三人。一名張角。一名張寶。一名張梁。那張角本是箇不第秀才。因入山採藥。遇一老人。碧眼童顏。手執藜杖。喚角至一洞中。以天書三卷授之。曰。此名太平要術。汝得之。當代天宣化普救世人。若萌異心。必獲惡報。角拜問姓名。老人曰。吾乃南華老仙也。言訖。化陣清風而去。○靖曰。賊兵衆。我兵寡。明公宜作速招軍應敵。劉焉然其說。隨卽出榜。招募義兵。榜文行到涿縣。引出涿縣中一箇英雄。那人不甚好讀書。性寬和。寡言語。喜怒不形於色。素有大志。專好結交天下豪傑。生得身長八尺。兩耳垂肩。雙手過於膝。目能自顧其耳。面如冠玉。唇若塗脂。中山靖王劉勝之後。漢景帝閣下玄孫。姓劉。名備。字玄德。○○當日見了榜文。慨然長嘆。隨後一人厲聲言曰。大丈夫不與國家出力。何故長嘆。玄德回視其人。身八尺。聲若巨雷。勢如奔馬。玄德見他形貌異常。問其姓。



名其人曰某姓張。名飛。字翼德。世居涿郡。頗有莊田。賣酒屠猪。專好結交天下豪傑。恰繞見公看榜而嘆。故此相問。玄德曰。我本漢室宗親。姓劉。名備。今聞黃巾倡亂。有志欲破賊安民。恨力不能。故長嘆耳。飛曰。吾頗有資財。當召募鄉勇。與公同舉大事。如何。玄德甚喜。遂與同入村店中飲酒。正飲間。見一大漢。推著一輛車子。到店門首歇了。入店坐下。便喚酒保快斟酒來吃。我待趕入城去投軍。玄德看其人。相貌堂堂。威風凜凜。就邀他同坐。叩其姓名。其人曰。吾姓關。名羽。字壽長。後改雲長。河東解良人也。因本處勢豪。倚勢凌人。被吾殺了。逃難江湖五六年矣。今聞此處招軍破賊。特來應募。玄德遂以己志告之。雲長大喜。同到張飛莊上。共議大事。飛曰。我莊後有桃園。花開正盛。明日當於園中祭告天地。我三人結爲兄弟。協力同心。然後可圖大事。玄德雲長齊聲應曰。如此甚好。



豺烹羊 盤古初鳥獸皆能言。一日豺與羊同澗飲水。豺欲烹其羊。自念無以措辭。乃強責之曰。汝混濁此水。使老夫不能飲。該殺。羊對曰。大王在上流。羊在下流。雖濁無碍。豺復責曰。汝去年某日出言得罪於我。亦該殺。羊曰。大王悞矣。去年某日。羊未出世。安能得罪大王。豺則變羞爲怒。責之曰。汝之父母得罪於我。亦汝之罪也。遂烹之。謠云。欲加之罪。何患無辭。即此之謂也。

二鼠 村落中有二鼠。本屬親誼。一在京師過活。忽一日來村探舊。村鼠留而歎之所出之食粗臭不堪。京鼠曰。汝居無華屋。食無美味。何不隨我到京一見。世面。村鼠欣然同往。及到京果然食用皆異。一日二鼠同酌。齧來一雄犬。幾將村鼠櫻去。村鼠大駭。問曰。此處常有此害乎。曰。然。村鼠辭曰。非我之福也。與其惶惶而甘苦。孰若安靜而糟糠。俗云。寧食開眉粥。莫食愁眉飯。即此之謂也。



俗語○一舉兩得。柔條從小揉。順風不起浪。在家敬父母。何必遠燒香。隨風到  
 航。順水推船。火上添油。各人自掃門前雪。莫管他人瓦上霜。德妙文無色。  
 人便如此。如此天理未然。未然樹高千丈。葉落歸根。君子一言。快馬一鞭。  
 光陰似箭。日月如梭。恭敬不如從命。○不登山不知天之高。不臨谿不知地之  
 厚。不聞先王之遺言。不知學問之大。鏡明則塵埃不染。智明則邪惡不生。  
 水底魚天邊鷹。高可射低可釣。惟有人心不可料。天可度地可量。惟有人心不  
 可防。畫虎畫皮難畫骨。知人知面不知心。對面與語。心隔千山。寡言擇交。可以  
 無悔。吝可以無憂辱。慾寡精神爽。思多血氣衰。囚之夢赦。渴之夢漿。酒不醉人。  
 人自醉。紅顏薄命。一客不煩二主。做一日和尚撞一日鐘。欲滅迹而走雪中。  
 樹倒無陰。君子不念舊惡。單絲不成線。要知心腹事。但聽口中言。若要斷酒法。  
 醒眼看醉人。子曰。人無遠慮必有近憂。欲知其君。先視其臣。欲識其人。先視其  
 友。欲知其父。先視其子。屏風雖破。骨骼猶存。君子雖貧。禮義常在。白玉移於污  
 泥。不能沾溼其色。君子處於濁地。不能染亂其心。松柏可以耐雪霜。明智可以  
 慎家之門。○日月雖明。不照覆盤之下。刀劍雖快。不斬無罪之人。非災橫禍不入。  
 ○人生智未生。智生人易老。心智一切生。不覺無常到。○

o n m l k j i h g f c d c b a

古詩

大風歌

大風起兮雲飛揚。威加海內兮歸故鄉。安得猛士兮守四

春宮曲

昨夜風開露井桃。未央前殿月輪高。平陽歌舞新承寵。簾

外○

春寒賜錦袍○

五言。幽居。貴賤雖異等。出門皆有營。獨無外物牽。遂

此○

幽居情微雨。夜來過。不知春草生。青山忽已曙。鳥雀繞舍鳴。時與道人偶。或

隨樵者行。自當安蹇劣。誰謂薄世榮○

過酒家。此日長昏飲。非關養性靈。眼看人盡醉。何忍獨爲醒。

眼看○

律詩。幽州夜欽。涼風吹夜雨。蕭瑟動寒林。正有高堂宴。能忘

律○

遲暮心。軍中宜劍舞。塞上重笳音。不作邊城將。誰知恩遇深○

遲○

送翰林張司馬南海勒碑。冠冕通南極。文章落上台。詔從三殿去。碑到百

送○

蠻開野館濃花發。春帆細雨來。不知滄海上。天遣幾時回○

七言○

幽州新歲作。去歲荆南梅似雪。今年薊北雪如梅。共知

人事○

何嘗定。且喜年華去。復來邊鎮戍。歌連日動京城。燎火徹明開。遙遙西向

長安日○

願上南山壽一杯○

五言排律。白帝懷古。

日落滄江晚。停橈問土風。城臨巴子國。臺沒漢王宮。荒服仍周甸。深山尙禹功。巖懸青壁斷。地險碧流通。古木生雲際。歸帆出霧中。川途去無限。客思坐何窮。

o n m l k j i h g f e d c b a

問候。久切瞻韓未獲如願。近聞移旌江右。德化日新。欣羨之私。更深寤寐。  
 恨不能插翅而飛翔左右。觀盛化而聆德言也。今緣鴻便。特借一行。以申積悃。  
 兼請金安。伏惟鑒念。○  
 答 盛名貫耳。非一日矣。懷伊人而不見。正情切于蒹葭。乃華翰下頒。宛如  
 觀面。頓解生平之飢渴。何幸如之。惟是先施之雅。專屬仁人。未免鄙野。村夫自  
 看。內愧耳。倘有良緣。得邀惠顧。則樽酒論文。可不令古人擅美于前矣。是望是  
 禱。敬此裁覆。○

餽物

良朋久闊。音耗全無。江海之阻人殆甚。豈得云宛在一方乎。惟是自信忘形。當  
 不復存溯洄無自之嗟。致乖涵養。况後會有期。不在于世。願在于天。祇期各自  
 努力可耳。茲緣鴻便。附上手巾一方。小刀兩把。些微朽物。本不足當木李之投。  
 而千里鵝毛。物輕情重。諒必覩此。而益憐愚魯之旅人矣。主威咫尺。默禱內務。  
 期片刻留神。謹此遠達。順請福安。并候近祉。並候康寧。

上

某某兄台大人文几

愚弟某某字賴

o n m l k j i b g f e d c b a

一個人學官話來做甚麼的呢。頭一件預備自己將來出身做官。伺候上司臨蒞屬員。要做一個有本事的官阿。其次。就是居家罷則。你是個有衣食的人。有體面的。要在鄉族中年長月長。鄉情族事。少不了也有件把事兒。要替人家料理料理。也得見見地方。把事兒說個底細情節。一則衛顧鄉族。二則保護門楣。原是爲這三門起見。並不是說幾句官話。在大街上鬧禑意兒。笑話人家。嚇哄人家。混薰人家。就算了事咯。所以你們總要把大方的話兒。接待長上的話兒。應酬朋友的話兒。教道晚輩的話兒。使喚底下人的話兒。到了外頭。有交官接府的話兒。對着買賣人的話兒。樣樣都有個款式。要在這上頭留心。纔是正經的阿。纔不枉了學官話的這一翻工夫阿。○

你做學生的人。上書房念書。甚麼都要有個規矩。清早起來。洗了臉。喝了茶。稟告爹爹媽媽。孩兒往書房去了。說過之後。包起書本。出大門口。端端正正。珍珍重重的去。兩隻腳不要混跳。兩隻眼睛不要混瞧東西。一直走到書房裡頭。把書本放下。望聖人上頭。作個揖。又替先生作個揖。然後坐着念書。把書背得熟熟兒的。纔送到先生卓上。背書時候。又要一句句伶牙俐齒。不要含糊錯漏。

o n m l k j i h g f e d c b a

○上學你這樣快往那裡跑。我上學我也往那裡去。等一展眼不要買檻在我們頭裡走的那一個是誰。是我們同學的。咱們都一塊兒走罷。○你爲什麼來的這麼遲。我昨日熬了夜不能早起來。你是幾下鐘起來的。你好懶惰爲什麼前日不來那一日事情狠忙不得空兒來料理世俗的事情。上頭有的危險不少。若別人命你罷了到底你的師傳命你不聽這個了不得。況且你耽擱了你要這樣。前一次你來這裡我吩咐了你什麼去你的房坐帶你的帽子看你的書。預備你要背的書聽命念完了沒有還沒有。你筆墨硯都有了麼。這個埋字什麼聲音音買怎麼解說有葬的意思總沒有看見這樣的一個字。這一本書難懂我沒有許多的工夫。因爲我該當趕去買東西另外還有別的事情該當辦。你小心每日念的書。另外一個月還要做兩篇文章。○你好呀。狠好。你用了飯麼吃了。令尊好。家父好。你的舅舅怎麼樣。他如今比頭裡好的多。明日再見。我該當送行。○天將黑到了睡覺的時候。夥計你同我來。怕鬼麼。不怕。放下蚊帳。留下燈滅燈。明天早些起來叫我。我該當清早起來。一定記得麼。一定記得打火點燈。沒有火石。火煤兒。○誰打門。是誰。我還沒有起來。早醒了。天大亮了。

o n u l k j i h g f e d c b a

嘬呀這個地方狠好看溫和的涼爽的看樹都開了花兒這一根落了葉子。  
 麥子熟了你乏了麼實在困倦了在這個青草上踢着好進那個樹林在這些  
 樹底下狠好的陰涼今年菓子多樹多結了菓子今年年豐舊年是荒年這裡  
 有狠好的蘋菓沙梨李子櫻桃我寧要核桃或是栗子我狠想吃桃兒橘子柑  
 子柑子橙子這些梅子更好有葡萄賣麼值多少錢一斤賣得四十個大錢一  
 斤買十幾斤罷天晚了日頭要落山等一會天就黑了快走罷你乏了吃晚飯  
 天氣怎麼樣好天氣冷天陰了這個晚上好天氣有潮氣有雲彩看不見星宿  
 亂起風來了是一個暴風天氣常變好下雨下雹子下雪雪花開了打雷雷响  
 打閃雷打死了一個人風吹風大暴風過去了看得見天虹是個好天氣的憑  
 據有霧日出慢慢的就散了下露下霜○什麼時候幾下鐘不晚回家去罷還  
 有時候纔上午差不多一下鐘打了一下三刻還沒有打三下二刻你怎麼知  
 道聽見鐘打了我想不是這樣遲看你的表我的表走的快不對表慢幾分上  
 看日晷沙子表在那裡○你歡喜那個時候春天是最好的這個天氣溫和的  
 汗也不熱也不冷這不算春天算是冬天樹都沒有發芽這夏天熱的狠我出了  
 汗要熱死總沒覺得這樣熱該當許多的苜蓿草要收莊稼割完了莊稼秋天

o n m l k j i h g f e d c b a

你會說中國話麼。你說了什麼。總沒有聽見這個某人告訴了我。後來我告訴  
 他。你說了這個沒有。沒有請問這個是什麼。知道這個麼。說得說不得。為什麼。  
 你不答應。你聽見我說麼。我聽不見。說清楚一點兒來這裡聽。我離那個人  
 遠聽不見他的話。震聾了我的耳朵。你懂得清他的話麼。你懂得他說過的。  
 我說的你都懂得麼。你說的我全懂得。都懂得。都不懂得。明白了沒有。這個甚  
 麽意思。怎麼樣解說。我在你頭裡知道。比方不知道有什麼關係。這個我不過  
 想是這樣。認得他麼。見過他幾次呢。不記得次數。忘了我麼。我記不清楚。記  
 得狠清。想不起來。想起來了。你幾歲。先生貴庚。多大年紀。有二十歲。你比我大  
 你大概六十多歲。娶了親沒有。你父母都在麼。先父死了有兩年。母親再嫁了  
 有三個月。有幾個兒子。有幾位令郎。有幾位閨女。三個姑娘。兄弟幾個。在的單  
 我一個別的都死了。你說這一句話。我起了一個念頭。想起了什麼。免不了死。  
 天氣狠好。我們出去曠一曠罷。我們涼快涼快。我們上城罷。路不便。不方便。不  
 便易。要坐車麼。我身上軟弱沒力量走。我走不動。要行旱路要行水路呢。  
 要上船麼。要幾槳的船。夥計你帶我過河罷。甘心。這一隻船沒有桅麼。搖槳走。  
 有逆風。有頂頭風。要在那裡上岸。在大馬頭那裡。臨近了河邊。下錨。這裡好阿。

o n m l k j i h g f e d c b a

我有一件事情求你。什麼事情放心說罷。求你給我一把刀子。給我作這個。  
 懇求大爺這個恩典。狠情願多謝好說。受了你的恩忘不了。你狠知禮。我艱爲  
 你願意什麼不必多禮。我歡喜你不該當理當。你能勾倚靠我叫我作什麼。你  
 一說我就作。你要什麼我就作什麼。不敢求你替我問張先生好。是我的好朋友。  
 隨便說。你情分大。是不是實在是我說老實話。果然是這樣。誰疑惑。我想是  
 我說不是打賭罷。你賭上多少一兩銀子。說真說謊。假話說虛話。我發誓一定  
 的話。一個人說了一次謊。後來雖然說實話。沒有人信。凡人撒謊就丢了臉。  
 不要隨口答應。這個還有人信麼。這個是妄謊言。我玩兒我不過說笑話。使得。  
 該當作什麼。有什麼可作的。如今我們作什麼好。你給我什麼主意。這個怎麼  
 樣辦法兒。等一等我這樣作罷。你想這一件事情怎麼樣。都是一個樣。  
 你從那裡來。往那裡去。我去北京。從朝裡來。請進來。近我來。離開走罷。去罷。往  
 後退一點兒來這裡。等一會兒。等我來。他們一齊去了。不要這麼快走。你走的  
 太快。不要動手。在這裡坐門關了。開門。從這裡過。過不去。你丢了什麼。我沒丟  
 什麼。爲什麼。因爲我拾了一件東西。高聲說。低聲說。你說的太快。不能董得。

o n m l k j i h g f e d c b a

禁夜行約。立禁約人某某等爲嚴禁夜行以靖地方事。國家重門擊柝。預待乎暴客。鄉民提鈴敲梆。緊防其盜賊。皆有明禁。誰敢違犯。近見地方紛亂。盜賊猖狂。總由夜行不謹。奚便稽察。是以乘機暗盜。甚至明火強劫。寢不安枕。家不聊生。害莫測矣。禍孰大焉。爲此設酒會衆。嚴設禁約。一遇黃昏。卽禁人行。直至五更三點。方可任其來往。每日輪流巡邏。如有犯禁者。鳴鑼爲號。各各手執鎗刀弩銃。殺死勿論。倘鳴鑼時查點一名不到。來日清晨。會衆共罰。決不輕貸。

10

15

20

25

30

特寫立數紙。實處張掛。庶披星戴月之人。知所戒而鷄鳴狗盜之人。無得逞矣。

謹約。

請飭除稟。

紳衿某某謹稟

稟爲市道連蓬懇請飭除以慎火災事。照得火殃一事。雖曰天命。豈非人事。燈燭不慎。猝然禍起。蕭牆爐竈。疎虞遂爾殃及池魚。若不預爲防禦。其害將有不可勝言。彼市道上兩傍連蓬。蓋密。倘有火燭。最易惹着。且蓬係引火之物。行道之人。烟火悞及。卽行焚燎。况今隆冬之際。萬物焦乾。雖山草亦爲之着火。而矧蓬之素易爲力乎。倘不拆去。深爲不便。理合稟請台階飭差着令。毀拆免爲火災。此豈獨某等受其益。實彼此俱得相安耳。爲此稟叩。伏爲垂鑒。沾恩切赴老爺臺前施行。

o u m l k j i h g f e d c b a

5  
10  
15  
20  
25  
30

一所有欽差公使大臣畫押鈐印。進出口貨物稅餉則例附粘之冊。嗣後廣州  
福州廈門寧波上海五港口均奉以爲式。一所有欽差公使大臣畫押鈐印。  
新定貿易章程附粘之件。嗣後五港口均奉以爲式。一新定貿易章程第三  
條。貨船進口報關一欵。內所言罰銀若干員及貨物查抄入官等語。此銀連貨  
應歸中華國帑以充公項。一廣州福州廈門寧波上海五港口開關之後。串  
其英商貿易處所。只准五港口。不准赴他處港口。亦不許華民在他處港口串  
同私相貿易。將來英國公使有諭示明。不許他往。而英商如或背約不服禁令。  
及將公使告示置若罔聞。擅往他處港口遊奕販賣。任憑中國員弁連船連貨。  
併抄取入官。英官不得爭論。倘華民在他處港口與英商私串貿易。則  
國法具在。應照例辦理。一前在江南業經議定。以後商欠斷不可官爲保交。  
舊例。呈諸着賠切責聲明在案。嗣後不拘華商欠英商及英商欠華商之債。如  
果賬據確鑿。人在產存。均應由華英該管事官一體從公處結。以昭平允。仍照  
原約彼此代爲着追。均不代爲保償。一廣州等五港口。英商或常川居住。或  
不時往來。均不可妄到鄉間。任意遊行。又更不可遠入內地貿易。

o n m l k j i h g f e d c b a

然禁其吸食何如禁其販賣並禁其製造乃爲清源之道若自不食而仍敢製  
 造販賣引誘內地愚民則是欲已之生而陷人之死欲已之利而貽人以害此  
 皆人情之所痛恨天道之所不容以天朝力振華夷何難立制其命而仰體聖  
 明寬大自宜告誠于先且從前未用公文移會 貴國王一旦禁嚴則猶得諉  
 爲不知今與 貴國王約將此害人之鴉片永遠斷絕我內地禁人吸食亦屬  
 國禁人製造其從前已經造作者貴國立卽頒令行搜盡投之海底斷不許天  
 地間更有毒物非獨內地民人不受其害卽貴國民人旣有造作安知其不吸  
 食果並造作尙禁之則該國亦不受其害豈不各享太平之福益昭貴國恭順  
 之忱如此則明于天理而上天不致降災協乎人情而聖人亦必知許况內地  
 旣經嚴禁無使吸食即使該國製造終亦無處可賣無利可圖與其虧本徒勞  
 何不改圖別業况內地搜出鴉片盡行付火油燒燬再有夷船夾帶鴉片前來  
 不能不一體燒燬恐船內所載他貨難免玉石俱焚是利不得而害已形欲害  
 人而先害己也天朝之所以臣服萬國者正有不測之神威毋謂言知不早也  
 貴國王接到此文卽將各海口斷絕緣由速行移覆幸勿謊飾支延貯切

日移會英國知照

o n m l k j i h g f e d c b a



欽差大臣兵部尙書兩湖總督林。

兵部尙書兩廣總督鄧  
兵部侍郎廣東巡撫怡。

會同照會英吉利國王爲令禁鴉片烟事照得天道無私不容害人以利己人情不遠孰非惡殺而好生貴國雖在重洋二萬里外而同此天道同此人情未有不明於生死利害者也我天朝四海爲家大皇帝如天之仁無所不覆而遐荒絕域亦在並生並育之中廣東自開海禁以來流通貿易凡內地民人與外來番船相安於樂利者有數十年於茲矣且於大黃茶葉湖絲等類皆中國寶貴之產外國若不得此即無以爲命而天朝一視同仁許其販賣出洋絕不斬情無非推思外服以天地之心爲心也乃有一種奸夷製爲鴉片夾帶販賣誘惑愚民以害其身而謀其利前吸食者尙少近則互相傳染流毒日深在中原富庶蕃昌雖在此等愚民貪口腹而戕其生亦屬孽由自取何必爲愛惜也然以大清一統之天下務在端風俗以正人心豈肯使海內生靈甘心鳩毒是以現將內地販賣鴉片並吸食之人一體嚴行治罪永禁流傳惟思此等毒物係貴國所屬各部轄內鬼蜮奸人私行造作自非貴國王令其製造此物並非諸國皆然又聞貴國亦不准民人吸食犯者必懲自係知其害人故特爲之厲禁

o n m l k j i h g f e d c b a

5

10

15

20

25

30

○狼斷羊案 ○古有兇犬具稟於狼謂羊負伊穀糧數斛總不肯還求狼作主  
 狼則出差將羊擎獲訊曰爾欠某犬穀糧日久不還是何道理羊曰並無此事  
 乃狂犬誣告也狼問犬曰羊不肯招爾有憑據否犬曰鷹鵠皆可作證狼卽傳  
 來鷹鵠面面相質鷹鵠稱真事羊欠犬糧我等目擊並非誣告乞恩將羊按律  
 治罪狼對羊曰現有鐵證爾尙賴乎遂殺之於是原告之犬與審事之狼官並  
 平證之鷹鵠蛇蝎一窩共分其羊如世人若有貲財每招橫禍又遇貪狼之官  
 原告如犬干證如鷹鵠則不必望其秉公斷事矣謬云象有齒焚其身豈不乎  
 ○毒蛇咬銼 ○昔有毒蛇沿入鐵鋪遇物卽咬適有利銼在前蛇則纏而咬之  
 口觸銼齒血滴可見以爲咬傷此銼復再咬之銼曰汝心太毒不能害人反害  
 自己如世有狼心者常在暗裡以言語誑人而不知實自詭慎之 ○  
 ○斧頭求柄 ○昔有斧頭雖銳而無用自思必得一柄方可見用於世乃乞其  
 樹曰先生賜我一木不過僅爲一柄足矣他日自當圖報其樹自顧枝柯繁盛  
 何惜一柄慨然與之斧得其柄所有樹林盡被伐去何其樹之愚哉如世人所  
 謂助虎添翼又云遞刀乞命是也凡人必須各守其分切勿尺寸與人誠恐有  
 如斧柄則悔之晚矣 ○

o n m l k j i h g f e d c b a

○束木警喻。昔有爲父者臥病在床。將絕。衆子環聽吩咐。其父曰。吾有一物。汝等試之。遂擲木條一束。令其子折之。試能斷否。衆子如命。折之不能斷。父誨之曰。汝且逐條抽出次第分折。試能斷否。於是莫不隨手而斷。父曰。我死之後。汝等不宜分離。合則不受人欺。分則易於折斷。此木足以爲証矣。俗語云。唇齒相依。連則萬無一失。若分之唇亡。則齒寒。無有不失也。慎之。如以一國而論。各據一方者鮮有不敗。反不如合力相連之爲美也。

○報恩鼠。獅子熟睡於郊外。小鼠在旁玩跳驚醒而戲之。獅隨以爪覆之。鼠不能脫。哀鳴爪下。獅念小鼠區區之體。殺之無益。不如捨之。鼠得免。後遇獅子。悞投獵者之網。勢不能脫。鼠念爪下之恩。遂將網噏破。獅子始得脫身。如世所謂十二條梁。不知何條得力。又云得放手時須放手。得饒人處且饒人。切勿輕視人小。誠恐今日之小人。是將來之恩人。亦未可定也。

○車夫求佛。一日車夫將車輪陷於小坑。不能起。車夫求救於阿彌陀佛。佛果降臨問曰。你有何事相求。夫曰。我車落坑。求佛力拔救。佛曰。汝當肩扛其車。而鞭其馬。自然騰出此坑。若汝垂手而待。我亦無能爲矣。如世人急時求佛。亦當先盡其力。乃可任爾誦佛。萬聲不如自行勉力。

o n m l k j i h g f e d c b a

劍向前欲殺植議郎彭伯諫曰盧尚書海內人望今先害之恐天下震怖卓  
 乃止司徒王允曰廢立之事不可酒後相商另日再議于是百官皆散卓按劍  
 立于園門忽見一人躍馬持戟于園門外往來卓問李儒此何人也儒曰此丁  
 原義兒姓呂名布字奉先者也主公且須避之卓乃入園潛避次日入報丁原  
 引軍城外搦戰卓怒引軍同李儒出迎兩陣對圓只見呂布頂束髮金冠披百  
 花戰袍擐唐貌鎧甲繫獅蠻寶帶縱馬提戟隨丁建陽出到陣前建陽指卓罵  
 曰國家不幸閹宦弄權以至萬民塗炭爾無尺寸之功焉敢妄言廢立欲亂朝  
 廷董卓未及回言呂布飛馬殺過來董卓慌走建陽率軍掩殺卓兵大敗退三  
 十餘里下寨聚衆商議卓曰吾觀呂布非常人也吾若得此人何慮天下哉帳  
 前一人出曰主公勿憂某與呂布同鄉知其勇而無謀見利忘義某縫三寸不  
 爛之舌說呂布拱手來降可乎卓大喜觀其人乃虎賁中郎將李肅也卓曰汝  
 將何以說之肅曰某聞主公有名馬一匹號曰赤兔日行千里須得此馬再用  
 金珠以利結其心某更進說詞呂布必反丁原來投主公矣卓問李儒曰此言  
 可乎儒曰主公欲取天下何惜一馬卓欣然與之更與黃金一千兩明珠數十  
 顆玉帶一條李肅齊了禮物投呂布寨來伏路軍人圍住肅曰可速報呂將軍

o u m l k j i h g f e d c b a

吾欲廢帝立陳留王何如。李儒曰：今朝廷無主，不就此時行事，遲則有變矣。來日于溫明園中召集百官，諭以廢立，有不從者，斬之。則威權之行，正在今日。卓喜，次日大排筵會，遍請公卿。公卿皆懼，董卓誰敢不到？卓待百官到了，然後徐徐到園門下馬，帶劍入席。酒行數巡，卓教停酒止樂，乃厲聲曰：吾有一言，衆官靜聽。衆官側耳。卓曰：天子爲萬民之主，無威儀不可以奉宗廟社稷。今上懦弱，不若陳留王聰明好學，可承大位。吾欲廢帝立陳留王，諸大臣以爲何如？諸官聽罷，不敢出聲。坐上一人推案直出，立于筵前，大呼不可。不可者是何人？敢發大語？天子乃先帝嫡子，初無過失，何得妄議廢立？汝欲爲篡逆耶？卓視之，乃荊州刺史丁原也。卓怒叱曰：順我者生，逆我者死！遂掣佩劍欲斬丁原。時李儒見丁原背後一人，生得器宇軒昂，威風凜凜，手執方天畫戟，怒目而視。李儒急進曰：今日飲宴之處，不可談國政來日向都堂公論未遲。衆人皆勸丁原上馬而去。卓問百官曰：吾所言合公道否？盧植曰：明公差矣。昔太甲不明伊尹，放之于桐宮。昌邑王登位方二十七日，造惡三十餘條，故霍光告太廟而廢之。今上雖幼，聰明仁智，並無分毫過失。公乃外郡刺史，素未參與國政，又無伊霍之大才，何可强主廢立之事？聖人云：有伊尹之志，則可無伊尹之志；則可無伊尹之志。

o n m l k j i h g f e d c b a

細崔毅引貢見帝。君臣痛哭。貢曰：國不可一日無君。請陛下還都。崔毅庄上止  
 有瘦馬一匹。備與帝乘。貢與陳留王共乘一馬。離莊而行不到三里。司徒王允  
 太尉楊彪。左軍校尉淳于瓊。右軍校尉趙萌。後軍校尉鮑信。中軍校尉袁紹。  
 行人衆數百人。馬接着車駕。君臣皆哭。先使人將段珪首級往京師號令另換  
 好馬與帝。及陳留王騎坐簇。帝還京。先是洛陽小兒謠曰：帝非帝王。非王子。乘  
 萬騎走北邙。至此果應其讖。車駕行不到數里。忽見旌旗蔽日。塵土遮天。一枝  
 人馬到來。百官失色。帝亦大驚。袁紹驟馬出問。何人繡旗影裏。一將飛出厲聲  
 問天子何在。帝戰慄不能言。陳留王勒馬向前叱曰：來者何人。卓曰：西涼刺史  
 董卓也。陳留曰：汝來保駕耶？汝來却駕耶？卓應曰：特來保駕。陳留曰：既來保駕  
 天子在此。何不下馬？卓大驚慌忙下馬拜于道左。陳留王以言撫慰董卓。自初  
 至終並無失語。卓暗奇之。已懷廢立之意。是日還宮見何太后。俱各痛哭檢點。  
 宮中不見了傳國璽。董卓屯兵城外。每日帶鐵甲馬軍入城。橫行街市。百姓惶  
 惶不安。卓出入宮庭。畧無忌憚。後軍校尉鮑信來見袁紹。言董卓必有異心。速  
 除之。紹曰：朝庭新定。未可經動。鮑信見王允。亦言其事。允曰：且容商議。信自引  
 本部軍兵投泰山去了。董卓招誘何進兄弟部下之兵。盡歸掌握。私謂李儒曰：

o n m l k j i h g f e d c b a

三國誌。

且說張讓段珪劫擁少帝及陳留王冒烟突火連夜奔走北邙山。

約三更時分後面喊聲大舉人馬趕至當前河南中部株吏閔貢大呼逆賊休走。張讓見事急遂投河而死。帝與陳留王未知虛實不敢高聲伏於河邊亂草之內。軍馬四散去趕不知帝之所在。帝與王伏至四更露水又下腹中飢餒相抱而哭又怕人知覺吞聲草莽之中。陳留王曰此間不可久戀須別尋活路。于是二人以衣相結爬上岸邊滿地荆棘黑暗之中不見行路正無奈何忽有流螢千百成羣光芒照耀只在帝前飛轉。陳留王曰此天助我兄弟也遂隨螢火而行漸漸見路行至五更足痛不能行山崗邊見一草堆。帝與王臥于草堆之中。草堆前面是一所莊院。莊主是夜夢兩紅日墜於庄後驚覺披衣出戶四下觀望見庄後草堆上紅光冲天慌忙往視却是二人臥于草堆畔。莊主問曰二少年誰家之子。帝不敢應。陳留王指帝曰此是當今皇帝遭十常侍之亂逃難到此。吾乃王弟陳留王也。莊主大驚再拜曰臣先朝司徒崔烈之弟崔毅也。因見十常侍賣官嫉賢故隱於此。遂扶帝入庄跪進酒食却說閔貢趕上段珪拏兵四散尋覓自己却獨乘一馬隨路追尋偶至崔毅庄。毅見首級問之貢說詳

o n m l k j i h g f e d c b a

相煩引進院公引到庭門。高俅看時見端王頭戴軟紗唐巾身穿紫繡龍袍腰  
 繫文武雙綺條把繡龍袍前襟拽札起揣在絲兒邊足穿一雙嵌金線飛鳳靴  
 三五個小黃門相伴着蹴氣毬。高俅不敢過去衝撞立在從人背後伺候也  
 是高俅合當發跡時運到來那個氣毬騰地起來端王接個不着向人叢裏直  
 滾到高俅身邊那高俅見氣毬來也是一時的膽量使個鴛鴦拐踢還端王。端  
 王見了大喜便問道你是甚人高俅向前跪下道小的是王都尉親隨受東人  
 使令齊送兩般玉玩器來進獻大王有書呈在此拜上。端王聽罷笑道姐夫真  
 如此掛心高俅取出書呈進上端王開盒子看了玩器都遞與堂候官收了去  
 那端王且不理玉器下落却先問高俅道你這來會踢氣毬你喚做甚麼。高俅  
 又手跪覆道小的叫做高俅胡亂踢得幾牌端王道好你便下場來踢一向要  
 高俅拜道小的是何等樣人敢與恩王下脚。端王道這是齊雲社名爲天下圓。  
 但踢何傷高俅再拜道怎敢三回五次告辭。端王定要他踢高俅只得叩頭謝  
 罪解膝下場纔踢幾脚端王喝采。高俅只得把平生本事都使出來奉奉端王  
 那身分模樣這氣毬一似蠟膠粘在身上的端王大喜那里肯放高俅回府去。  
 就留在宮中過一夜次日排個筵會專請王都尉宮中赴宴。○

o n m l k j i h g f e d c b a

誕生辰分付府中安排筵宴專請小舅端王。這端王乃是神宗天子第十一子。  
 哲宗皇帝御弟見掌東駕排號九大王是個聰明俊俏人物浮浪子弟門風幫  
 閒之事無一般不曉無一般不會更無一般不愛如琴琴書畫無所不通踢毬  
 打彈品竹調絲吹彈歌舞自不必說當日王都尉府中准備筵宴水陸俱備  
 請端王居中坐定太尉對席相陪酒進數杯食供兩套那端王起身淨手偶來  
 書院裏少歇猛見書架上一對兒羊脂玉碾成鎮紙獅子極是做得好細巧  
 玲瓏端王拿起獅子不落手看了一回道好王都尉見端王心愛便說道再有  
 一個玉龍筆架也是這個匠人一手做的却不在手頭明日取來一併相送端  
 王大喜道深謝厚意想那筆架必是更妙王都尉道明日取出來送至宮中便  
 見端王又謝了兩個依舊入席飲宴至暮盡醉方散端王相別回宮去了次  
 日小王都太尉取出玉龍筆架和兩個鎮紙玉獅子着一個小金盒子盛了用  
 黃羅包複包了寫了一封書呈却使高俅送去高俅領了王都尉鈞旨將着兩  
 般玉玩器懷中揣着書呈逕投端王宮中來把門官吏轉報與院公沒多時院  
 公出來問你是那個府裏來的人高俅施禮罷答道小人是王駙馬府中特送  
 玉玩器來進大王院公道殿下在庭心裏和小黃門踢氣毬你自過去高俅道

o n m l k j i h g f e d c b a

如何安着得他。若是個志誠老實的人。可以用他在家出入。也教孩兒們學些  
 好。他却是個摃閒的破落戶。沒信行的人。亦且當初有過犯來被斷配的人。舊  
 性必不肯改。若留住家中。倒惹得孩兒們不學好了。待不留他。又撇不過。  
 柳大郎面皮當時只得權且歡天喜地相留在家宿歇。每日酒食管待住了十  
 數日。董將仕思量出一個路數。將出一套衣服。寫了一封書簡。對高俅說道。  
 小人家下螢火之光。照人不亮。恐後悞了足下。我轉薦足下與小蘇學士處。久後  
 也得個出身。足下意內如何。高俅大喜。謝了董將仕。董將仕使個人將着書簡。  
 引領高俅逕到學士府內。門史轉報小蘇學士出來見了高俅。看了來書。知道  
 高俅原是摃閒浮浪的人。心下相道。我這里如何安着得他。不如做個人情薦  
 人。他去駙馬王晉卿府裏做個親隨。人都喚他做小王都太尉。他便喜歡這樣的  
 人。當時回了董將仕。書札留高俅在府裏住了一夜。次日寫了一封書呈。使簡  
 幹人送高俅去那小王都太尉處。這太尉乃是哲宗皇帝妹夫。神宗皇帝的駙  
 馬。他喜愛風流人物。正用這樣的人。一見小蘇學士差人持書送這高俅來拜。  
 府中出入如同家人一般。自古道日遠日疎。日親日近。忽一日小王都太尉慶  
 見了便喜。隨卽寫回書收留高俅在府內做個親隨。自此高俅遭際在王都尉。

o n m l k j i h g f e d c b a

水滸傳○話說故宋哲宗皇帝在時。其時宋仁宗天子已遠。東京開封府汴梁  
 宣武軍便有一個浮浪破落戶子弟。姓高。排行第二。自小不成家業。只好刺鏑。  
 使棒。最是踢得好脚氣。京師人口順不叫高二。却都叫他做高毬。後來發跡。  
 便將氣毬那字去了毛傍添作立人。便改作姓高名俅。這人吹彈歌舞刺鏑使  
 棒。相撲。頑耍。亦胡亂學詩書詞賦。若論仁義禮智信行忠良。却是不會。只在東  
 京城裏城外挈閒。因挈了一個生鐵王員外兒子使錢。每日三瓦兩舍。風花雪  
 月。被他父親開封府裏告了一紙文狀。府尹把高俅斷了二十脊杖。迭配出界。  
 發放東京城裏。人民不許容他在家宿食。高俅無討奈何。只得來准西臨淮州。  
 投遼一個開賭坊的閒漢。柳大郎。名喚柳世權。他平生專好惜客。養閒人招納。  
 四方于隔。澇漢子高俅。投托得柳大郎家一住三年。後來哲宗天子。因拜南郊。  
 感得風調雨順。放寬恩大赦天下。那高俅在臨淮州。因得了赦宥罪犯。思量要  
 回東京。這柳世權却和東京城裏金梁橋下開生藥舖的董將仕是親戚。寫了  
 一封書札。收拾些人事盤纏費。發高俅回東京。投遼董將仕家過活。當時高俅  
 下了這封書。董將仕一見高俅。看了柳世權來書。自肚裏尋思道。這高俅我家。

o n m l k j i h g f e d c b a

酒我偏要你吃了去。因拿起那杯酒來。炤着鐵夾頭夾臉只一澆。鐵雖然醉了。  
 心上却還明白。一急急得火星亂迸。因將酒都急醒了。亡跳起身來。將張一把  
 抓住。揉了兩揉。道怎敢到虎頭上來尋死。張大叫道。你敢打我麼。鐵便一掌道  
 打你便怎麼過纔話道。好意留飲。乃敢倚酒撒野。快關門不要走了。且打他個  
 酒醒。早兩廂走出七八個大漢。鐵笑一笑。道一羣風狗。怎敢來欺人。因一手捉  
 住張不放。一手將檯子一掀。那些餚饌碗蓋打翻一地。水運剛走到身邊。被鐵  
 只一推。道看水小姐分上。饒你打。早推跌去。有丈餘遠。近跌倒地上。扒不起來。  
 鐵將張提將起來。只一手掃得衆人東倒西歪。張原是個色厲內花酒洞虛。  
 的滿口。叫道。大家不要動手。有話好講。鐵道沒甚話講。只好好送我出去。便萬  
 事全休。若要圈留。叫你人人都死。張連連應承道。我送你。我送你。放鐵將張放  
 平。站穩了一手提着。自步了出來。衆人眼睜睜看着。氣得白挺。又不敢上前。只  
 好在傍說硬話道。敢怎如此。胡爲且饒他去。少不得要見個高下。鐵只作不聽。  
 見提着張直同走出大門之外。方將手放開。道煩張兄傳語。諸兄我鐵中玉。若  
 有寸鐵。在手千軍萬馬中。也不可出人。何況三五個酒色之徒。十數個漢。指望  
 要擰猛虎之鬚。何其愚也。將手一舉。道請了。竟大踏步回下處來。

o n m l k j i h g f e d c b a

去久了。鐵無奈只得又復坐下。與李對飲了三巨觴。飲纔完。忽左右又報道。張更却的大公子來了。衆人還未及答應。只見那張公子歪戴着一頂方巾也斜着兩隻色眼。糟包着一個麻臉。早吃得醉醺醺。一路叫將進來。道那一位是鐵兄。既到我歷城縣來做豪傑。怎不會我一會。鐵正立起身來。打帳與他施賜教。張也不爲禮。瞪着眼看鐵。看了又看。忽大笑說道。我只道鐵兄是七個頭。何八個胆的好漢子。却原來青青眉目。白白面孔。無異於女子。想是晉侯後坐了。俱贊美道。張兄妙論大得英雄本色。且請一觴。一飲而乾。自乾了。遂舉空觴。要炤乾。鐵見他乾的爽快。無奈何也。只得勉強吃乾了。張道。纔像個朋友一面。又叫左右斟起兩觴。鐵道。小弟坐久。適又陪王兄三觴。李兄三觴。方纔又去陪長兄一觴。賤量有限。張道。既滿臉含怒。道講明對飲。我吃了。你如何不吃。莫非你倚強欺我麼。鐵一時醉的身都軟了。靠着椅子。只搖頭道。吃得便吃。吃不得便不吃。有甚麼強。張道。這杯酒。你敢不吃。麼鐵道。不吃。張大怒道。你怎敢到我山東來裝腔。你不吃。我這杯。

o n m l k j i h g f e d c b a

5

10

15

20

25

30

就坐而飲。原來三人與曲蘖生俱是好友。一拈上手便津津有味。你一杯我一  
蓋便不復推辭。飲了半晌。鐵正有個住手之意。忽左右報王兵部的三公子來  
了。三人只得停杯接見。過就安坐道。王兄來得甚妙。因用手指着鐵道。此位鐵  
兄豪傑士也。不可不會。王道。莫非就是打入大安侯養閒堂的鐵挺生麼。水運  
忙答道。正是。正是。王因重復舉手足恭道。久仰久仰。失敬失敬。因滿斟一巨觴。  
送與鐵道。借過兄之酒。聊表小弟仰慕之私。鐵接了。也斟一觴。回敬道。小弟粗  
豪何足道。台兄如金如玉。方得文品之正。彼此交贊。一連就是三巨觴。鐵正要  
告止。忽左右又報李翰林的二公子來了。四人正要起身相迎。那李公子已走  
到席前。止住道。相熟兄弟。不消動身。小弟竟就坐罷。過道尚有遠客在此。鐵聽  
說。又得離席。要作禮。那李且不作揖。先看着鐵問道。好英俊人物。且請教長兄  
弟。姓台號鐵道。小弟乃大名鐵中玉。李道。這等說。是鐵都憲的長君子。連連作  
揖道。久聞大名。今日有緣。幸會。過就邀入坐。鐵此時酒已半酣。又想着要行。因  
辭說道。李兄纔來。小弟本不該就要去。只因來得早。叨飲過多。况行色倥偬。不  
能久住。只得要先別了。李因作色道。鐵兄也太欺人。既要想行。何不早去。爲何小  
弟剛到。就一刻也不能留。這是明欺小弟。不足與飲了。水運道。鐵先生去是要

o n m l k j i h g f e d c b a

有所求也。不識台兄何見拒之甚也。鐵公子道。蒙長兄殷殷雅愛。小弟亦不忍  
 言去。但裝已束。行色澀。勢不容緩耳。過道既。是台兄。不以朋友爲情。快意要  
 行。小弟强留也。自覺惶愧。但只是清辰。憊腹而來。又令憊腹而去。弟心實有不  
 安。今亦不敢久留。只求畧停尼時。少動一餐。而卽聽驅車就道。庶幾人情兩盡。  
 難道台兄還不肯俯從。鐵本不欲留。因見過深情厚貌。懇懃欵留。止得住。下道  
 道纔進拜。怎便好相擾。過道知已相逢。當忘不我。台兄快士。何故作此套言。正  
 說不了。只見水運忽走了進來。看見鐵忙施過禮。滿臉推笑道。昨日舍姪女。感  
 鐵先生遠來高誼。特托我學生具束。奉屈少表微忱。不識鐵先生何故見外。苦  
 苦辭了。今幸有緣。又得相陪。鐵道我學生來殊草草。去復匆匆。於禮原無酬酢。  
 故敬托使者辭謝。卽今日之來。亦不過願一識荆也。而蒙過兄。卽諄諄投轄。欲  
 去。又恐非情。正在此費躊躇。幸老翁有以教之。水運古之好朋友。傾蓋如故。  
 鐵先生與過舍親。難道就不如古人。乃必拘拘於世俗如此。甚非宜也。過笑道。  
 還是老人說得痛快。鐵見二人互相欵留。竟不記前情。只認做好意。便笑一  
 笑。坐下不復言去。不多時。備上酒來。過就送坐。鐵道原蒙憐朝飢。而授餐爲何。  
 又勞賜酒。恐飲非其時也。過笑道。慢慢飲去。少不得遇着飲時。三人俱各大笑。

o n m l k j i h g f e d c b a

好逑傳 算計定了。到次日日未出就起來。叫小丹收拾行李。打點起身。自  
 却轉央店上一個小廝拿了帖子來回拜過公子。不期過公子已伏下人在下  
 處打聽。一見鐵公子來拜。早飛報與過公子。剛等的鐵公子到門。過公子早衣  
 冠齊楚。笑哈哈的迎將出來道。小弟昨日晉謁。不過聊表仰慕之誠。鐵敢勞台  
 兄賜顧。因連連打恭拱請進去。鐵公子原打帳。只到門投一名帖便走。忽見過  
 公子直出門迎接。十分殷勤。一團和氣。便放不下冷臉來。只得投了名帖兩相  
 握讓。到廳。鐵公子就要施禮。過公子止住道。此間不便請教。遂將鐵直邀到後  
 廳。方纔施禮序坐。一面獻上茶來過公子。因說道。久聞台兄英雄之名。急思一  
 會。前蒙辱臨敝邑時。卽謀晉謁。而又匆匆發駕。抱恨至今。今幸再臨。又承垂顧。  
 承誠又快事。敢板作平原十日之飲。以慰飢渴之懷。鐵公子茶罷。就立起身來道。  
 承長兄厚受。本當領教。只是歸心似箭。今日立刻就要行了。把臂之歡。留待異  
 日可也。往外就走。遇攔住道。相逢不飲。真令風月笑人。任是行急。也要屈留三  
 日。鐵道。小弟實實要行。不是故辭。乞長兄相諒。說罷。又往外走。過一手扯住道。  
 小弟雖不才也。忝爲宦家子弟。台兄不要看得十分輕了。若果看輕。就不該來  
 賜顧了。旣蒙賜顧。便要算做賓主。小弟苦苦相留。不過欲少盡賓主之誼耳。非

o n m l k j i h g f e d c b a

○尙節儉以惜財用。○生人不能一日而無用，即不可一日而無財。然必留有餘之財，而後可供不時之用。故節儉尙焉。夫財猶水也。節儉猶水之蓄也。水之流不蓄，則一洩無餘，而水立涸矣。財之流不節，則用之無度，而財立匱矣。我聖祖仁皇帝躬行節儉，爲天下先。休養生息，海內殷富。猶兢兢以惜財用，示訓蓋自古民風皆貴乎勤儉。然勤而不儉，則十夫之力不足供一夫之用。積歲所藏，不足以供一日之需。其害乃更甚也。○這頭一段是說聖祖仁皇帝殷殷垂訓的緣由。大凡人生世上，不能一日沒有費。就不可一日沒有銀錢。然必定積蓄。下些銀錢，到那忽然使他的時候，纔得濟急。所以說節儉一着，是個絕妙的法子。且這銀錢就如水一般。人節儉他，就象聚水的一般。流的水不聚注，有些有多少。○夫兵丁錢糧有一定之數，乃不知撙節。衣好鮮麗，食求甘美。一月費數月之糧，甚至稱貸以遂其欲。子母相權，日復一日，債深累重。饑寒不免。○這第二段是說兵不知節儉的。你們兵丁的錢糧，原有一定之數目。若是不知道撙節，衣服要華麗，飯食要美口。過一個月日子，到花費幾個月錢糧。這錢糧怎的够費。甚且有不安生的，還要揭些債，任意揮灑。只顧一時快活。

o n m l k j i h g f e d c b a

5

10

15

20

25

30

聖諭 敦孝弟以重人倫我聖祖仁皇帝臨御六十一年法祖尊親孝思不匱  
 欽定孝經衍義一書衍釋經文義理詳貫無非孝治天下之意故聖諭十六條  
 首以孝弟開其端朕丕承鴻業追維往訓推廣立教之思先申孝弟之義用是  
 與爾兵民人等宣示之夫孝者天之經地之義民之行也人不知孝父母獨不  
 思父母愛子之心乎方其未離懷抱饑不能自哺寒不能自衣爲父母者審音  
 聲察形色笑則爲之喜啼則爲之憂行動則跬步不離疾痛則寢食俱廢以養  
 以教至於成人復爲授家室謀生理百計經營心力俱瘁父母之德實同昊天  
 爾極人子欲報親恩於萬一自當內盡其心外竭其力謹身節用以勤服勞以  
 隆孝養母博奕飲酒母好勇鬪狠母好貨財私妻子縱使儀文未備而誠懃有  
 餘推而廣之如曾子所謂居處不莊非孝事君不忠非孝宦官不敬非孝朋友  
 不信非孝戰陳無勇非孝皆孝子分內之事也○這第三段是單說孝的道理  
 你們聽着孝順爹娘這一件事是天地間常存的道理百姓們最大的德行你  
 們縱不知孝順爹娘怎麼不把那爹娘愛兒子的心腸想上一想當你們做孩  
 子的時候爹娘懷抱着冷了不會自己穿衣饑着你們顏色你笑了他便喜你  
 嘴了他便愁你行動了他就跟定了你步不離你若有了疾病他便睡不能安

o n m l k j i h g f e d c b a

者也助之長者揠苗者也非徒無益而又害之○

○孟子曰伯夷聖之清者也伊尹聖之任者也柳下惠聖之和者也孔子聖之時者也。孔子之謂集大成集大成也者金聲而玉振之也金聲也者始條理也玉振之也者終條理也始條理者智之事也終條理者聖之事也智譬則巧也聖譬則力也由射於百步之外也其至爾力也其中非爾力也○

○惻隱之心人皆有之羞惡之心人皆有之恭敬之心人皆有之是非之心人皆有之惻隱之心仁也羞惡之心義也恭敬之心禮也是非之心智也仁義禮智非由外鑠我也我固有之也弗思耳矣故曰求則得之舍則失之或相倍蓰而無篡者不能盡其才者也詩曰天生蒸民有物有則民之秉夷好是懿德孔子曰爲此詩者其知道乎故有物必有則民之秉夷也故好是懿德○

○孟子曰牛山之木嘗美矣以其郊於大國也斧斤伐之可以爲美乎是其日夜之所息雨露之所潤非無萌蘖之生焉牛羊又從而牧之是以若彼濯濯也人見其濯濯也以爲未嘗有材焉此豈山之性也哉雖存乎人者豈無仁義之心哉其所以放其良心者亦猶斧斤之於木也旦旦而伐之可以爲美乎其日夜之所息平旦之氣其好惡與人相近也者幾希則其旦晝之所爲有梏亡之

o n m l k j i h g f e d c b a

孟子謂齊宣王曰。王之臣有託其妻子於其友而之楚遊者。比其反也。則凍餒其妻子。則如之何。王曰棄之。曰士師不能治士。則如之何。王曰已之。曰四境之內不治。則如之何。王顧左右而言他。孟子見齊宣王。曰所謂故國者。非謂有喬木之謂也。有世臣之謂也。王無親臣矣。昔者所進今日不知其亡也。王曰吾何以識其不才而舍之。曰國君進賢如不得已。將使卑踰尊。疏踰戚。可不慎與。左右皆曰賢未可也。諸大夫皆曰賢未可也。國人皆曰賢。然後察之。見賢焉然後用之。○○孟子見齊宣王。曰爲巨室。則必使工師求大木。工師得大木。則王喜。以爲能勝其任也。匠人斲而小之。則王怒。以爲不勝其任矣。夫人幼而學之。壯而欲行之。王曰姑舍女所學。而從我。則何如今有璞玉於此。雖萬鎰。必使玉人彫琢之。至於治國家。則曰姑舍女所學。而從我。則何以異於教玉人彫琢玉果來也。曰行或使之止。或尼之。行止非人所能也。吾之不遇魯侯。天也。臧氏之子。焉能使予不遇哉。○必有事焉。而勿正心。勿忘。勿助長也。無若宋人。然宋人有閔其苗之不長。而揠之者。芒然歸。謂其人曰。今日病矣。予助苗長矣。其子趨而往視之。苗則槁矣。天下之不助苗長者寡矣。以爲無益而舍之者。耕耘苗。

o n m l k j i h g f e d c b a

去向使紂惡未稔而自斃。武庚念亂以圖存。固無其人誰與興理。是固人事之或然者也。然則先生隱忍而爲此。其有志于斯乎。唐某年某月某日作廟汲郡歲時致祀。○

四書論語。

子曰學而時習之不亦說乎。有朋自遠方來不亦樂乎。人不知而不愠不亦君子乎。有子曰其爲人也孝弟而好犯上者鮮矣。不好犯上而好作亂者未之有也。君子務本本立而道生。孝弟也者其爲仁之本與。子曰巧言令色鮮矣。仁。曾子曰吾日三省吾身爲人謀而不忠乎。與朋友交而不信乎。傳不習乎。子曰道千乘之國敬事而信節用而愛人使民以時。子曰弟子入則孝出則弟謹而信汎愛衆而親仁行有餘力則以學文。子夏曰賢賢易色事父母能竭其力。事君能致其身。與朋友交言而有信。雖曰未學。吾必謂之學矣。子曰君子不重則不威。學則不固。主忠信無友不如己者過則勿憚改。曾子曰慎終追遠民德歸厚矣。子禽問於子貢曰夫子至於是邦也必聞其政求之與抑與之與。子貢曰夫子溫良恭儉讓以得之。夫子之求之也其諸異乎人之求之用和爲貴先王之道斯爲美小大由之有所不行知和而和不以禮節之不可

o n m l k j i h g f e d c b a

帝曰。迪朕德。時乃功。惟叙臯陶方祇。厥叙方施。象刑惟明。夔曰。戛擊鳴球。搏拊  
 琴瑟以詠祖考來格。虞賓在位。羣后德讓。下管鼗鼓。合止柷敔。笙鏞以間。鳥獸  
 踏蹻。簫韶九成。鳳凰來儀。夔曰。於予擊石。拊石百獸率舞。庶尹允諾。帝庸作歌。  
 曰。勅天之命。惟時惟幾。乃歌曰。股肱喜哉。元首起哉。百工熙哉。臯陶拜手稽首。  
 麟言曰。念哉。率作典事。慎乃憲。欽哉。屢省乃成。欽哉。乃賡載歌曰。元首明哉。股  
 肱良哉。庶事康哉。又歌曰。元首叢脞哉。股肱惰哉。萬事墮哉。帝拜曰。愈往欽哉。  
 箕子碑。柳宗元。凡大人之道有三。一曰正蒙難。二曰法授聖。三曰。當紂之時。大道悖亂。天威之動不能戒。聖人之言無所用。進死以併命。誠仁矣。  
 化及民。殷有仁人曰。箕子。實具茲道以立於世。故孔子述六經之旨。尤殷勤焉。  
 無益吾祀。故不爲委身以存祀。誠仁矣。與亡吾國。故不忍。且是二道。有行之者  
 矣。是用保其明哲。與之俯仰晦是謨範。辱於囚奴。昏而無邪。隕而不息。故在易  
 俗。惟德無陋。惟人無遠。用廣殷祀。俾夷爲華。化及民也。率是大道。葬于厥躬。天  
 地變化。我得其正。其大人歟。於虞。當其周時未至。殷祀未殄。比干已死。微子已

o n m l k j i h g f e d c b a

狄。書經。虞書。益稷。帝曰。來禹汝亦昌言。禹拜曰。都。帝子何言。予思日  
 木。暨益奏庶鮮食。予決九川。距四海。濬畎澗。距川。暨稷播奏庶艱食鮮食。懋遷  
 有無。化居烝民。乃粒萬邦作乂。臯陶曰。愈。禹曰。安汝止。惟幾惟康。其弼直。惟動不應。溪志以昭受上帝。天其申命用休。  
 帝曰。吁。臣哉鄰哉。鄰哉臣哉。禹曰。愈。帝曰。臣作朕股肱耳目。予欲左右有民。汝  
 粉米黼黻繩繡。以五采彰施于五色。作服。汝明。予欲聞六律五聲八音。在治忽。  
 以出納五言。汝聽予違。汝彌汝無面從。退有後言。欽四鄰。庶頑讒說。若不在時。  
 俟以明之。撻以記之。書用識哉。欲並生哉。工以納言。時而嚴之。格則承之。庸之。  
 否則威之。禹曰。愈哉。帝光天之下。至于海隅蒼生。萬邦黎獻。共惟帝臣。惟帝時  
 舉。敷納以言。明庶以功。車服以庸。誰敢不讓。敢不敬應。帝不時。敷同日奏罔功。  
 無若丹朱傲。惟慢遊是好。傲虐是作。罔晝夜。領領罔水行舟。朋淫于家用。殄厥  
 世。予創若時。娶于塗山。辛壬癸甲。啟呱呱而泣。予弗予。惟荒度土功。弼成五服。  
 至于五千州。十有二師。外薄四海。咸建五長。各迪有功。苗頑弗卽工。帝其念哉。

o n m l k j i h g f e d c b a



